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Contents

Public Places, Public Spaces

Spring 2006



12

WELCOME

- 5** Ever Upward



25

EDITOR'S NOTE

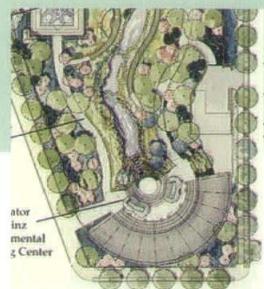
- 7** Our Public Realm
Contributors



26

JUBILEE HOMECOMING

- 26** How Affordable Housing Becomes Reality
by Michael Hickok



36

HOMESENSE

- 30** Greening Your Home: Save Money
While You Save the Environment
by Sandra Emeric and Tove Anderson

DETAILSDC

- 9** Mobeli/Roth • AIA Bookstore • M2L
by Mary Fitch

ARCHITECTURE AHEAD

- 36** New Urban Spaces:
• Union Station Bicycle Transit Center
• The National Garden
• Anacostia River Waterfront
by L. Catherine Hader

■ PUBLIC PLACES, PUBLIC SPACES

- 12** Discovery Places:
• Udvar-Hazy Center
• Behring Family Hall of Mammals
• U.S. Botanic Garden
by Denise Liebowitz

- 39** New Performance Spaces: Atlas Theatre
by Michael Tardif

- 16** Performance Spaces:
• F. Scott Fitzgerald Theatre
• Black Rock Center for the Arts
• Round House Theatre
by Michael Tardif

- 40** New Discovery Places:
National Law Enforcement Museum
by Denise Liebowitz

- 20** Community Places:
• Barcroft Sports Center
• Fort Washington YMCA
• King Greenleaf Recreation Center
• Kennedy Recreation Center
by Michael Tardif

- 41** New Community Places:
Riggs LaSalle Community Center
by Michael Tardif

- 25** Urban Spaces: IMF Building Streetscape
by Michael Tardif

- 42** New Learning Spaces:
Washington Architectural Foundation
School Libraries Project
by Michael Tardif

■ IN MEMORIAM

- 44** Charles Atherton, FAIA
by Hannah McCann

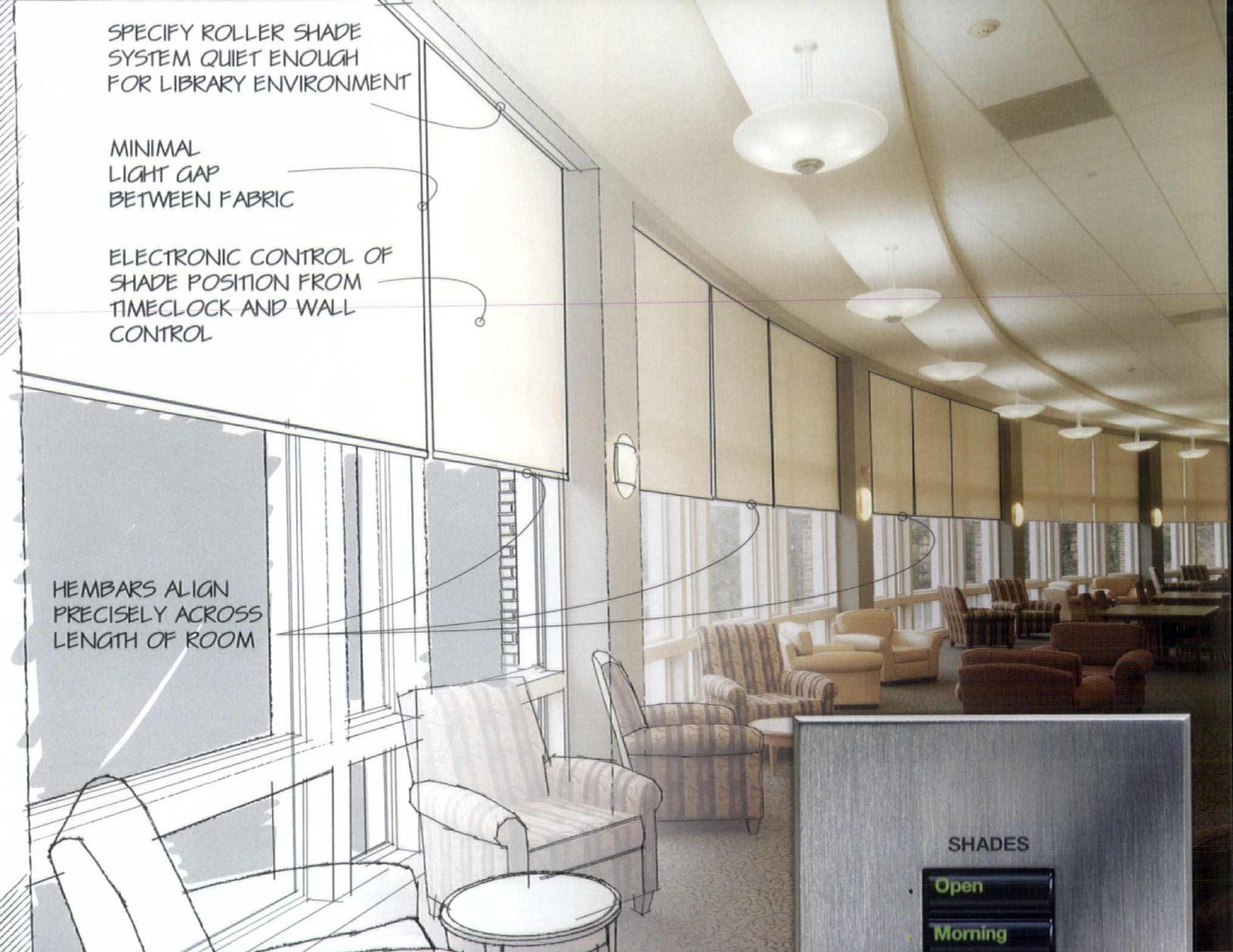
ON THE COVER: Black Rock Center for the Arts, by Bowie Gridley Architects
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Cover design by Ronald O'Rourke

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Ever Upward



David Hamilton

It is particularly fitting that in this issue devoted to great new public spaces, we also mark the passing of **Charles Atherton, FAIA** who died last December. Long-time Secretary of the Commission of Fine Arts and a great friend of AIA/DC, Atherton devoted his life to enhancing the public realm. Our tribute, which begins on page 44, is a reprise of an interview with Atherton by then-editor **Hannah McCann** on the occasion of Atherton's retirement in 2004. It captures Atherton's voice and passion in a way that makes it particularly meaningful now. We are fortunate to have it and are honored to share it with you.

Welcome

Atherton loved the city so much that he routinely took long walks to explore all of its neighborhoods and hidden corners. This issue illustrates the many places you can go to take the pulse of the city and nearby suburbs. I recently overheard a suburban mom bemoaning the fact that all her child knows of culture is being shuttled in a minivan to the Mall. Do your kids a favor: take them to one of these places and let them tell you about their experience. Open their eyes to the world of architecture and have a discussion about what they see.

Long-time readers of ArchitectureDC (and there are many; thank you!) may have eagerly anticipated our annual "Architecture Ahead" issue, exclusively dedicated to upcoming new projects in the Washington metro area. As we announced last fall, Architecture Ahead is now a regular department in every issue. We found that there was simply too much new work underway to wait an entire year to share it with you, so we now include Architecture Ahead in every issue. It is a measure of our healthy regional economy that we needed to make this change. Seven wonderful projects are featured in this issue, all linked to our Public Places, Public Spaces theme.

When AIA/DC first decided to publish this magazine more than five years ago, we thought that our members would find it interesting and hoped that at least a few members of the public would find it compelling. In a very short time, our print run has grown from 4,000 to 15,000 copies per issue, due in large part to overwhelming public demand. We are very grateful to all of you for making ARCHITECTUREDC such a success.

Mary Fitch, AICP
Publisher





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Our Public Realm



David Hamilton

I must have the best job in the world. Each morning, I open my mail and e-mail to find gorgeous images of beautiful architecture. The work you see in these pages is only the tip of the iceberg—for each issue of **ARCHITECTUREDC**, we receive many more projects and images of projects than we have room to print. The hardest part of my job is looking at ten beautiful photographs of works such as the **Behring Family Hall of Mammals** or the **Udvar-Hazy Center** of the National Air and Space Museum (page 12) and realizing that we only have space for one or two. In making those unavoidable, agonizing decisions, I always feel as though I'm depriving you of my own secret pleasure.

Family Hall of Mammals or the **Udvar-Hazy Center** of the National Air and Space Museum (page 12) and realizing that we only have space for one or two. In making those unavoidable, agonizing decisions, I always feel as though I'm depriving you of my own secret pleasure.

Editor's Note

But unlike the work shown in national architecture or "shelter" magazines, the work in **ARCHITECTUREDC** comes with an added bonus: all you have to do to experience this architecture in person is take a short walk, get in your car, or hop onto the Metro for a short ride. The images that we are unable to show you are things you can have all to yourself, many times over, from an infinite number of vantage points and lighting conditions. So you can help assuage my guilt by getting out there and soaking up the beautiful manmade world that continually grows around us.

Our theme for this issue, "Public Places, Public Spaces," is, of course, perfectly fitting for Washington, but we present it with something of a twist: though we feature one or two worthy projects on the National Mall, most of the work of these pages is not part of our city's monumental core. Rather, they are public spaces we are more likely to use everyday, such as community theaters (page 16), community recreation centers (pages 20 & 41), elementary school libraries (page 42), outdoor spaces for strolling (pages 25 & 36), and even a new bicycle transit center (page 36). And while no review of public places in DC would be complete without a museum or two, the ones featured here have a strong family or community focus, offering delightful educational experiences for kids (page 12) or honoring the dedicated police officers who serve in our communities nationwide (page 40).

So welcome to my world; now you can make it a part of yours!

Michael Tardif, Assoc. AIA, Hon. SDA
Editor

CONTRIBUTORS

Tove Anderson AIA, LEED® AP ("Greening Your Home") is a project manager with **Hickok Cole Architects** in Georgetown and 2006 Chair of the **AIA/DC Committee on the Environment (COTEdc)**. She heads Hickok Cole's Sustainable Committee and has worked on several green office buildings and multi-family residential buildings in the area. Her written work appears for the first time in this issue of **ARCHITECTUREDC**.

Sandra Eremic, LEED®AP ("Greening Your Home"), also a first-time contributor to **ARCHITECTUREDC**, is a project architect with **Hickok Cole Architects** with a professional focus on commercial and residential interiors. She has been a U.S. Green Building Council Leadership in Energy and Environmental Design Accredited Professional since 2003.

L. Catherine Hader ("New Urban Spaces") is a regular contributor to **ARCHITECTUREDC** who writes on a wide variety of design-related topics. Her most recent contributions include articles on universal design and the U.S. Capitol Visitor's Center. She also has written previously for *Residential Architect* and *Contract* magazines. Catherine is director of marketing and an associate principal of **DMJM Design** in Arlington.

Michael Hickok, AIA ("Jubilee Homecoming"), our third new author whose work debuts in this issue, is a founding principal of **Hickok Cole Architects** in Georgetown, and a member of the Board of Directors of **Jubilee Housing**.

Denise Liebowitz, an urban planner who retired in 2005 from the **National Capital Planning Commission**, is a frequent contributor and guest editor of **ARCHITECTUREDC** who has written many feature articles about our city's finest architecture.

Hannah McCann ("In Memoriam: Charles Atherton, FAIA") is managing editor of consumer magazines for **Hanley Wood, LLC**, and the founding editor of **ARCHITECTUREDC**.

Cover artist **Ronald O'Rourke**'s passion for modern architecture compels him to devote countless hours to selecting the artwork for our covers from among the hundreds of worthy submissions that we receive for each issue. He also writes frequently for **ARCHITECTUREDC**, most recently about an innovative approach to post-Hurricane Katrina housing by local architect **Reena Racki, AIA**.

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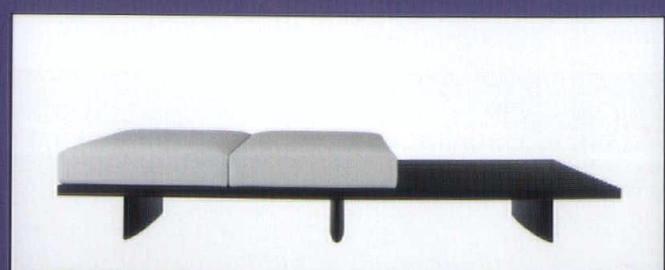
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by Mary Fitch

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Catch the wave. One of oldest industrial concerns in Europe, **Villeroy and Boch**, has some of the most innovative products for the home. Shown here is the **New Wave Caffe Soup Cup** with integrated handles, designed to work with or without a spoon. And there's no need to travel to Europe to buy one. It is available right here in DC at the **AIA Bookstore**, located in the AIA Headquarters building at 1735 New York Avenue, immediately behind the Octagon Museum. While you are there, browse the Bookstore for other great items for the design-oriented consumer. The bookstore is open 9 -5 weekdays or 24/7 online at www.aia.org/store. The New Wave Caffe Soup Cup retails for \$20.



Change your couch with your mood. The **Cassina Refolo** sofa can be used as a low table, a bench, or a couch just by adding cushions. Designed by **Charlotte Perriand**, the Refolo has a natural or dark-stained frame that comes in a variety of sizes and with a variety of cushions that attach easily to the frame. Move the cushions away to use it as a table top. Add a few as a bench. Add them all and lounge in luxury. Whether you are feeling austere or indulgent, the Refolo sofa will change with you. Available in three sizes and with cushions in an almost infinite range of fabrics and leathers, the Refolo retails for about \$6,000-\$7500 depending on your choice of components. It is available from **M2L**, currently located at the Washington Design Center. They will be moving to a brand new space in Cady's Alley this spring. In the meantime, visit M2L at 300 D Street, SW, 800-319-8222 or www.m2lcollection.com.

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Public Places, Public Spaces Discovery Places

by Denise Liebowitz



Reich + Petch/Karun Ip Photography

Washington is crammed with world-class museums, memorials, and cultural attractions. They sit cheek-by-jowl along the National Mall, crowd one another in the city's revitalized downtown, and now even sprout on the suburban fringe. Visitors have their pick of extraordinary artistic, cultural, and historical destinations, and museums vie with one another to attract their share of tourists. Musty exhibits and outdated facilities cannot cut it in this competitive environment, and museum curators and their designers are loading their spaces with fresh, exciting displays, state-of-the-art technology, and plenty of "wow" factor. In many of Washington's most revered and venerable attractions, however, breathing new life into historically significant buildings requires an extra dose of drama and daring.

Discovering Mammals

A good place to see history meeting technology is in the newly restored **Mammals Hall** of the Smithsonian's **National Museum of Natural History**. Opened in 1910, the museum building was the first element of the McMillan Plan on the National Mall, and is one of Washington's quintessential Beaux Arts landmarks. With three great exhibit halls surrounding a soaring central rotunda, the museum's original monumental interior is an extraordinary example of the grand neoclassical style. Over the years, however, age, neglect, and a series of poorly conceived alterations took their inevitable toll, with the West Wing, the exhibit hall designed to house the mammals collection,



Reich + Petch/Karun Ip Photography



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suffering the most extensive damage. Brick walls were built between the hall's support columns, skylights and windows were blocked up, and the original terrazzo floors were removed.

"This building is historic, it's very important, and we were absolutely committed to respecting it," said **Sarah Ghorbanian** of **Hayes, Seay, Mattern & Mattern (HSMM)**, architectural designer for the project. "Exciting, contemporary exhibits in sensitively restored historic spaces can successfully coexist. In many museum projects the new exhibits are the focus and the historic building is frequently not taken into consideration. In this project, we really kept the exhibit installation separate from the historic fabric."

Working with archival photographs and documentation and collaborating closely with gallery designers Reich + Petch, the HSMM design team oversaw a restoration process that demolished the outdated exhibits, pulled down the offending brick walls, and uncovered the monumental windows and skylights. The designers restored the interior's extensive ornamentation, laid a new terrazzo floor, and reinstated the original color palette of creams and browns. Then it was time to bring in the new. "Modern exhibits take on tremendous technology requirements—HVAC, duct work, audiovisual installations, mechanical systems—that the original building was never designed to support," said Ghorbanian. To preserve the integrity of the restoration she explained that "the historic fabric is part of the design solution but

it is not really integrated into the exhibit presentation."

Ghorbanian noted that typically on museum projects, base building architects and exhibit designers do not closely coordinate their work, often because exhibit design lags behind building design, making synchronized design difficult. "In this project," said Ghorbanian, "we really engaged both the exhibit designers and fabricators and worked together as an integrated team."

"The general public in Washington and around the country is gaining a greater appreciation for the sensitive treatment of our historic buildings," according to HSMM's Joe Wells, AIA, principal-in-charge of the project. "A secondary benefit to this kind of historic restoration is that museum visitors get an extra learning experience in addition to the exhibits themselves."

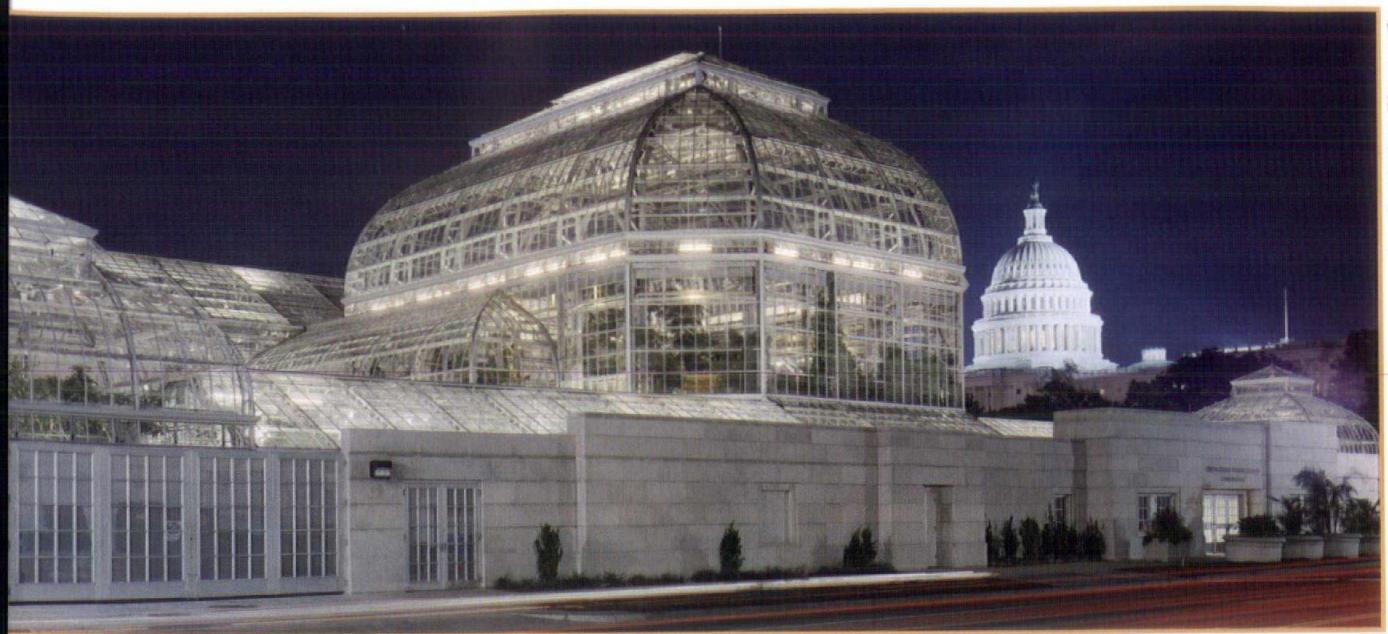
Today the new **Behring Family Hall of Mammals** welcomes visitors to a dramatic, 25,000 square-foot interactive space featuring hundreds of animals displayed in a variety of environments. It is a visually stunning family-friendly destination where cutting-edge natural history scholarship is pursued within a treasured building.

Discovering Plants

Another "grande dame" of the National Mall that recently received a high-tech facelift is the **U. S. Botanic Garden Conservatory**, located just down the hill from the Capitol. Designed by **Bennett, Parsons and Frost** and constructed in 1933, the conservatory was originally comprised of eight linked glass houses and evoked the great crystal palaces of Europe. In addition to being the first national botanic garden, the conservatory was also the first aluminum structure in the United States.

"The structure was totally crumbling," said Michael Brainerd, project architect for **DMJM Design**, the architecture firm that undertook the renovation in 1997. Congress had delivered a mandate to the **Architect of the Capitol** to either upgrade the entire complex or condemn it. Brainerd recalled that during an early assessment tour of the facility, a structural bolt simply popped out and the corrosive damage of fertilizer was visible on the metal structure everywhere.





To preserve the character of the original exterior, the architects retained the historic brick structure and restored or recreated portions of the exterior, including the classical limestone façade, the fountains, and the arched windows. They meticulously recreated the dome of the former Palm House, the central, 93-foot high glass pavilion and centerpiece of the conservatory, and reconfigured an elevated walk that brings visitors high up into the jungle canopy. To showcase its collection of more than 4,000 plants, the new structure replicates a variety of climates ranging from high altitude desert to tropical jungle.

"The biggest challenge was updating all the mechanical systems," said Brainerd. "In the original installation, the mechanical systems were passive with manually operated windows and vents to control temperature and light. Now of course, all the systems are computer regulated and each greenhouse has a different environment. Finding the right balance of temperature, light, and humidity took a while at first, but it's working fine now."

Robert Pennington of the U.S. Botanic Garden said, "Mike and his team were very responsive and were able to work on the aesthetics of the project as well as meet all of its structural requirements. They were good partners in our value engineering exercise to keep costs in line." As an example of the shared commitment to stay within budget, he cited the selection of a shade system. "We knew that we were going to need a highly effective shade system for all these complicated curved glass surfaces. We looked at very expensive custom solutions and in the end went with an affordable off-the-shelf installation that does just what we want it to."

Restored and rejuvenated, the U.S. Botanic Garden is ready for its second century and able once again to transport visitors to exotic realms. The conservatory's glittering, glassy transparency is distinctive in Washington's formal Beaux Arts architectural landscape. It is refreshing in its bold display of a soaring aluminum skeleton and glass skin and reminds us of the power of architecture to satisfy the senses.

Discovering (Mechanical) Birds

The renovation and restoration of the Natural History Museum and the Botanic Garden are all about protecting treasured historic structures while nudging them into the 21st century. In contrast, the curators and architects of the spanking new **Udvar-Hazy Center** at Dulles Airport were free to embrace cutting-edge technology and design without the constraint of an existing historic fabric. Designed by **Hellmuth, Obata + Kassabaum, PC (HOK)**, and opened in late 2003, the Center is the companion facility to the **National Air and Space Museum** on the National Mall. The new museum allows Smithsonian curators to display the thousands of aviation and space artifacts that could not be exhibited on the Mall due to lack of space.

The first thing a visitor notices about the Udvar-Hazy Center is its size; mind-boggling, over-the-top BIG. The Aviation Hangar, the main exhibition hall, is a column-free space nearly 1,000 feet long, 250 feet wide, and more than 100 feet high. The entire Air and Space Museum on the Mall would easily fit within this one hall. The adjacent Space Hangar is smaller but still immense. Everything within the Center is on a heroic scale, including doors that are 40 feet tall and steel trusses that are 10 stories high and capable of supporting 20,000 pounds. The new facility includes an IMAX theater, an observation tower, and the usual array of eateries, museum shops, and administrative offices.

Contending with all this vastness was HOK Project Manager **Walter Urbanek, AIA**. "A lot of thought went into making certain this huge space did not dwarf its visitors," he said. "We are particularly pleased with the way the elevated walkways and ramps cut through the space and provide visitors with a human-scale perspective on the exhibits." With many of the museum's 120 aircraft suspended from trusses, the series of bridges and walkways offers a variety of routes through the exhibition and brings



Alan Karchner Photography



Joseph Romeo Photography

visitors close to the artifacts. "We were inspired to some extent by the huge zeppelin hangars of the 1930s that expressed their function in their form," Urbanek explained.

The Air and Space Museum on the National Mall, which opened in 1976, is also the work of HOK. Urbanek noted that exhibit designers of the original museum were able to simulate aircraft in flight against a "sky" of large expanses of glass. "Today, curators are much more concerned with too much sunlight and potential degradation of their artifacts. Without big windows and skylights in the new center, we needed to construct our 'sky' in a different way." Consequently, the Aviation Hangar's big, light barrel vault has no dark corners, and there is plenty of space around each suspended aircraft.

The design team worked closely with museum curators to ensure the building structure could handle these very large and heavy exhibits. "The number, weight, and arrangement of the various aircraft were carefully calibrated with the size of the building, the spread of the trusses, and the overall budget," explained Urbanek. Even with such careful coordination, there were inevitable scrambles. "Originally, there were no plans to exhibit the Concorde. However, the museum was delighted to acquire it and we just added more bays and made the building bigger."

Outside, a tall control tower greets visitors and announces the Center's airport connection. A large cylindrical structure houses the IMAX theater and plays against the vertical tower and massive vaulted hangars of the exhibition spaces. With this bold yet harmonious architectural composition, the new center looks right at home in its Dulles setting, with Eero Saarinen's extraordinary terminal building visible in the distance. 





Maxwell MacKenzie Photography

Public Places, Public Spaces: Performance Spaces

by Michael Tardif

To borrow a phrase from the title of a popular tune written by Rodgers and Hammerstein for Act I of their Broadway musical *Carousel*, theaters are bustin' out all over. The number of new community theaters that have opened in the metropolitan area has some theater leaders concerned that the market may be getting oversaturated. But if enticing architecture has a role in filling these houses, the future of the theatre in DC and its suburbs, particularly in Montgomery County, Maryland, is very bright.

In Rockville, the **F. Scott Fitzgerald Theatre**, located on the grounds of Rockville's Civic Center Park, continues to look as fresh and new today as it did following its 1996 \$483,000 renovation. Originally designed by **W. Kent Cooper, FAIA**, of Georgetown and completed in 1960 at a cost of \$240,000, the 1996 addition by **Schick Goldstein Architects, PC**, of Dupont Circle, more than doubled the size of the lobby, transforming it into an entertainment venue in its own right. (Theater boards and general managers today can only ponder wistfully these modest construction and renovation costs.) The lobby is now large enough to comfortably hold a standing, mingling crowd of theater patrons even when the house, which seats 500, is sold out.

The design of the lobby is a single, simple design gesture. The ceiling rises in a fan of exposed timber trusses

from the existing lobby up to and beyond a large wall of pale green plate glass, and is supported by a row of concrete and exposed timber columns that branch out to support the roof beams, beautifully echoing the dense stand of mature trees that surround the building. From the outside, the building sparkles by day, reflecting the pattern of nearby trees as they wave in the breeze, and completely dissolving the visual boundary between inside and outside. By night, it glows like a lantern. From the inside, day and night, the space is a platform, a stage, for the park-like setting that spreads before it. The intimate theatre, which has excellent sight lines and acoustics, is treasured by Rockville's five city-sponsored groups and groups such as the National Chamber Orchestra that call other places home.

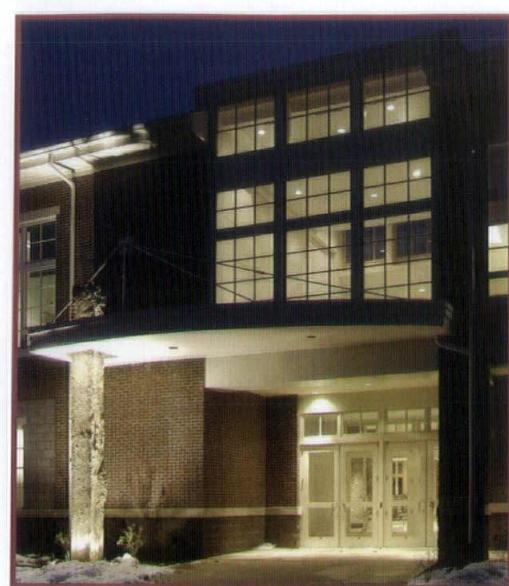
A little further north, in Germantown, **Bowie Gridley Architects** of Georgetown recently completed the new **BlackRock Center for the Arts**, the centerpiece of the new Germantown Town Center. The center features state-of-the-art visual and performing arts facilities and will serve as a catalyst for cultural arts programs throughout the area. Reflecting the rural heritage of the site, the exterior forms are conceived as a village of barn-like forms and motifs assembled in the additive fashion of farm structures. But any association with rustic origins

Above: Exterior (left) and interior (right) of the F. Scott Fitzgerald Theatre lobby, by Schick Goldstein Architects. Opposite, clockwise from top left: the lobby, rear entrance, and main stage of the BlackRock Center for the Arts, by Bowie Gridley Architects.

Maxwell Mackenzie Photography



Paul Burk Photography



Paul Burk Photography





Paul Burk Photography

Exhibit Gallery, BlackRock Center for the Arts.

ends at the front door, which opens into a bright, modern, colorful, two-story lobby complete with an earth-cast black stone monolith for which the Center is named. Another rough stone column supports the canopy roof of one of the entrances. A total of five earth-cast monoliths can be found throughout the building, the result of a collaborative effort between the architect and noted public artist Thomas Sayre of **Cleanscapes**. Rather than simply "placing" art in the lobby to satisfy the public art requirement, the architect/artist collaboration integrates the art into the fabric of the building.

The BlackRock lobby is on axis with and provides views of Sugarloaf Mountain, the most dominant geographic feature in the area. A gracefully curving stair leads to north-facing art studios and administrative offices on the mezzanine level. A terrazzo floor of vibrant color and organic forms is an abstract representation of the history of the region, symbolic of the transition from indigenous hunter-gatherer societies to grain cultivators and processors to the current industrial and post-industrial age. The completed first phase includes a fixed-seat proscenium theater, a black box studio theatre, a dance studio, an exhibit gallery, a scene production shop, a green room, a box office, art studios, and administrative offices. A future second phase will add 20,000 square feet that will include a 500-seat theatre and additional support spaces.

Closer to DC, the **Round House Theater** settled into new, \$7 million quarters in downtown Bethesda in 2002. The building is the result of an auspicious arrangement between Montgomery County and Chevy Chase Bank, which recently built a new





Jeff Totaro Photography

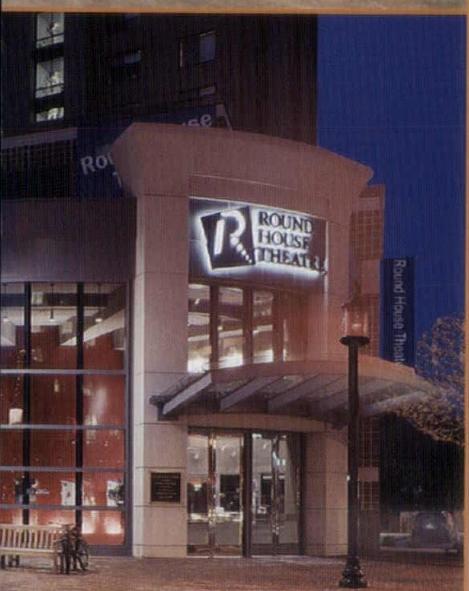
headquarters building next door, at the corner of Wisconsin Avenue and East West Highway. In exchange for being permitted to build an office building of greater density, the bank agreed to pay the full cost of construction for the theatre, and to build a small urban park between the tower and the street.

The building was designed, including the interiors, by **Brennan Beer Gorman /Brennan Beer Gorman Monk Interiors (BBG-BBGM)**. The theatre typically seats 360 people on two levels, though up to 400 can be seated depending on the configuration for a given production. A shallow proscenium apron stage shortens the distance between the actors and the audience. The color palette of the theatre is womb-like, with soft olive walls and plum-colored seats, further enhancing the intimacy of the setting. The lobby, by contrast, is bright and sunny, with a two-story wall of glass and painted walls of cherry and butterscotch that glow during evening intermissions. Round House has since been joined in its Bethesda neighborhood by a 10-screen art-house Landmark Theatre and Imagination Stage, a children's theatre and performing arts school, both just a few blocks away. ■



Jeff Totaro Photography

Left and above: the light-filled lobby and the main stage of the Round House Theatre.

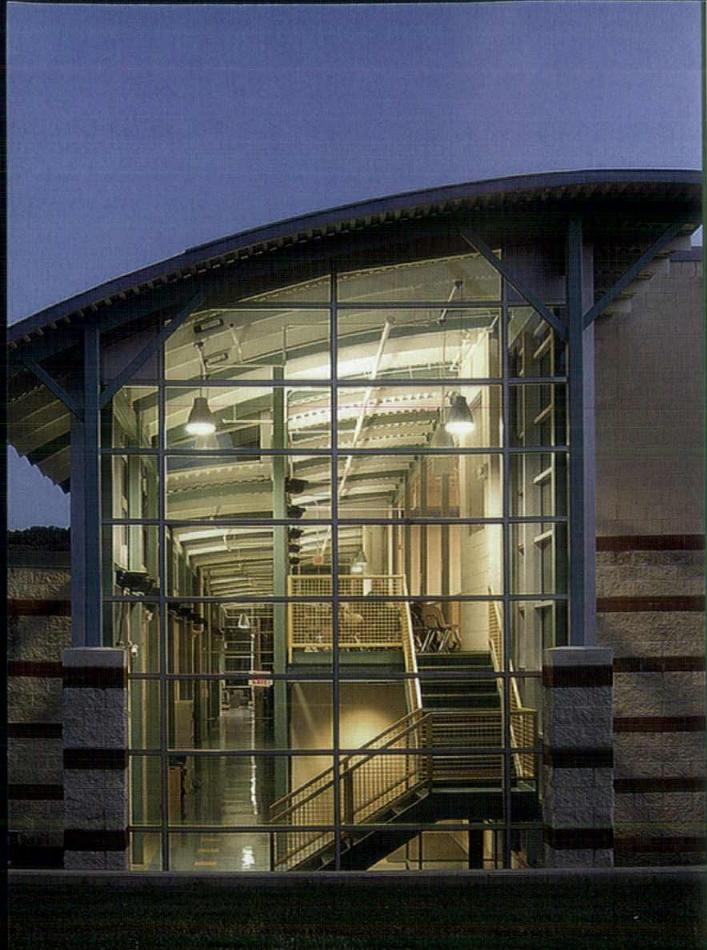


Jeff Totaro Photography



BBG - BBGM

The digital design visualization (above) and an actual photograph of the completed building are nearly indistinguishable.



Paul Burk Photography

Public Places, Public Spaces: Community Places

by Michael Tardif

Sports and fitness centers are increasingly regarded as neighborhood facilities as vital as schools and libraries. A number of such community centers have sprouted recently in the metropolitan area, each tailored to the needs of their communities and responding in imaginatively varied ways to their contexts.

Barcroft Sports and Fitness Center

After evaluating over a dozen sites for a new community recreation center, the **Arlington County Department of Parks, Recreation and Community Resources** commissioned **Bowie Gridley Architects** of Georgetown to design a 28,600 square-foot facility on a site in Barcroft Park. Completed in the spring of 2005, the new **Barcroft Sports and Fitness Center** replaced aging and inadequate facilities formerly housed in a nearby middle school.

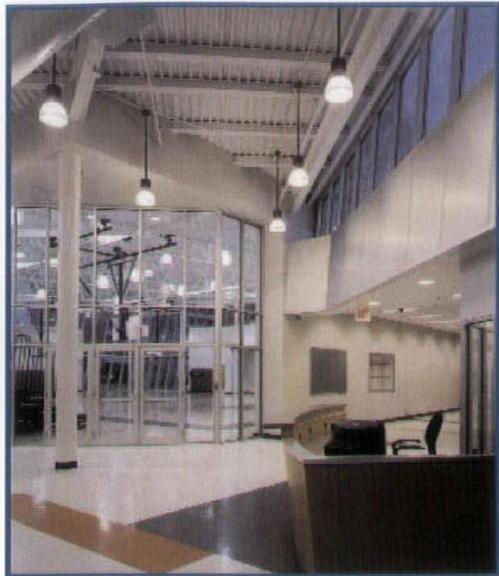
The architects began by developing a master plan for the entire park in a highly participatory community design process. Local citizens were invited to take part in a three-day design charrette, followed by dozens of community meetings to ensure that park improvements and upgrades would meet community needs. Development will be concentrated in one sector of the park to preserve existing forested and wetland areas.

Completed in 2005, the Sports and Fitness Center is the first component of the master plan to be implemented, which will also include a parking garage, new sports fields, and an array of community recreational amenities. The new facility includes a 7,700 square-foot gymnasium, 7,800 square-foot gymnastics studio, an 1,800 square-foot boxing training facility, a weight training room, and an aerobics studio.

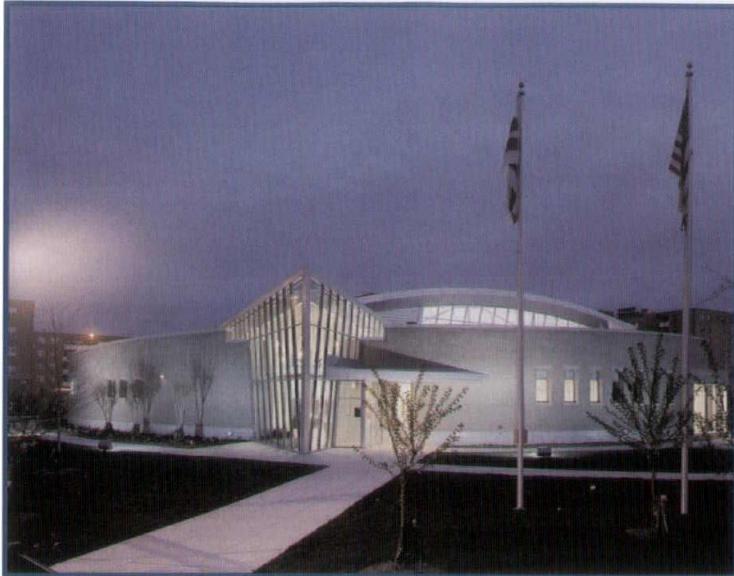
The site along a busy four-lane road is among a gritty mix of industrial, commercial, and low-rise multi-family residential properties. The design uses a series of curving roofs to allow natural light to enter interior spaces and to provide a playful transition between the large gymnasium and the smaller program and support spaces. Curtain walls of glass are used to mark entrances, provide views from interior public spaces and create a welcoming lantern effect and views into the building at night.

Major spaces are organized around a central circulation spine, which provides easy, clearly visible access to the entire facility. An open, raised mezzanine serves as a spectator overlook. Light and views to the sky from the gymnasium are provided through clerestory windows.

The building has already had its intended effect: to become the center of a community that did not previously have one. In addition to sports and fitness activities, the Center is host to concerts, dances, public meetings, and other activities of the South Arlington community.



Michael Dersin Photography



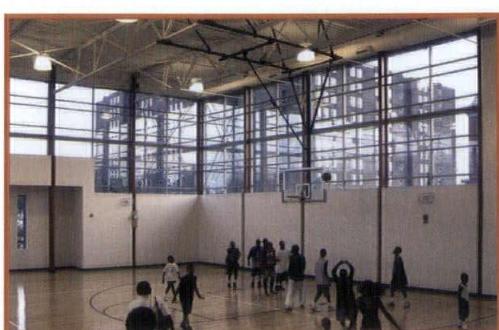
King Greenleaf Recreation Center

In the Capitol South neighborhood of the District, the DC Department of Parks and Recreation commissioned Devrouax & Purnell Architects-Planners, PC, to replace an existing facility with an entirely new King Greenleaf Recreation Center, built by Forrester Construction Company. The curved and angled forms are a dramatic counterpoint to the boxy, rectangular buildings that were typical in the Southwest urban renewal area in the mid-20th century. Expansive glass walls allow views from the park into the basketball court and other interior spaces, while in the evening the glow from the interior broadcasts the Center's role as a community focal point and gathering place. The substantial parcel on which the Center sits received a number of site improvements, including parking facilities, a new half basketball court, and a play area. New fencing was installed around basketball/tennis courts and ball fields, which also received new lighting for nighttime play.

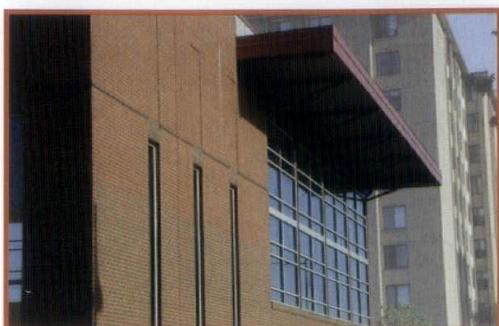
Kennedy Recreation Center

Across town in the Shaw neighborhood, the Kennedy Recreation Center, designed by Sorg and Associates, PC, is the centerpiece of the reinvigorated historic neighborhood. Located in the heart of a diverse, multi-generational neighborhood, the design of the Kennedy Rec Center is tailored to serve everyone from infants to the elderly. The variety of indoor and outdoor spaces includes tot lots, tennis courts, basketball courts, a baseball field, and passive, reflective areas safely shielded from sports activity for those who wish to observe and stroll. The building also includes spaces for educational programs and other public social gatherings.

Located directly across O Street, NW, from the O Street Market, the Center is clad in brick of the same color to emphasize their common purpose at the heart of the Shaw community. Like other community centers that seek to advertise their presence, the design of the Kennedy Recreation Center uses large expanses of glass in the gym to establish a lively visual connection to the neighborhood, serve as a nighttime beacon or lantern, and transparently display its constructive purpose in the community.

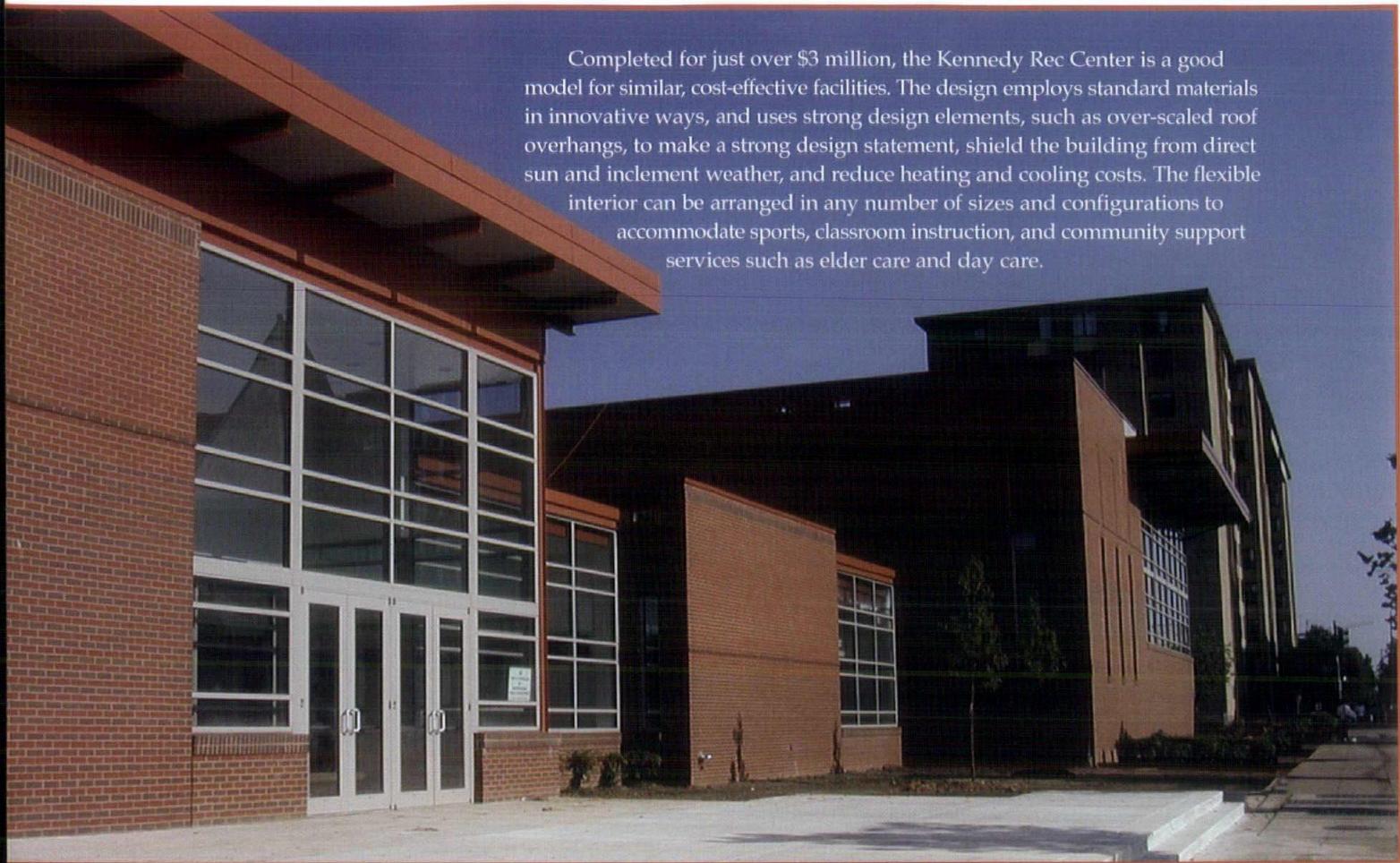


Sorg and Associates, PC



Sorg and Associates, PC

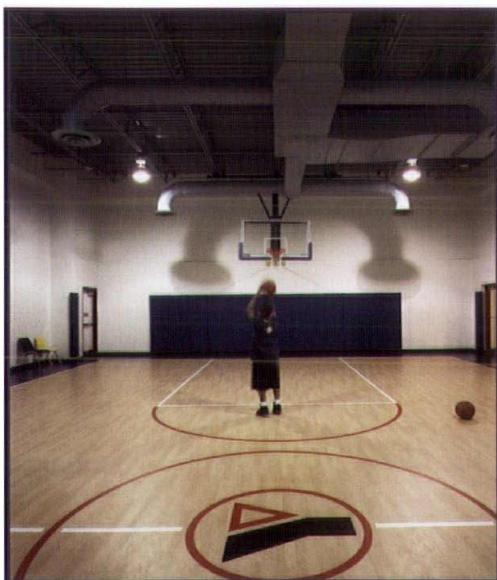
Completed for just over \$3 million, the Kennedy Rec Center is a good model for similar, cost-effective facilities. The design employs standard materials in innovative ways, and uses strong design elements, such as over-scaled roof overhangs, to make a strong design statement, shield the building from direct sun and inclement weather, and reduce heating and cooling costs. The flexible interior can be arranged in any number of sizes and configurations to accommodate sports, classroom instruction, and community support services such as elder care and day care.



YMCA Potomac Overlook

South of the city in Fort Washington, Maryland, **GTM Architects** of Bethesda has transformed the shell of a former supermarket into the vibrant **YMCA Potomac Overlook**, a fitness center and childcare facility that only recently opened. According to lead designer and project manager Diane Taitt, "The design concept is to embody the Y's mission statement, 'to build strong kids, strong families, and strong communities,' as well as support the Y's desire to update their image." The new Y includes a gym, spinning room, aerobics studios, a sauna, steam room, and massage rooms. Storefront glass divides the interior spaces as necessary while maintaining a sense of openness. A series of overlapping, organic 30-foot canopies further define open spaces, while a central, oval skylight is artfully placed above an oval window into the heart of the active spaces from the main lobby. The childcare area houses a multipurpose room, a computer room, and three large classrooms. Vibrant graphics animate the main corridor ceiling, culminating in a curved, mosaic-tiled "cone" wall designed to stimulate children, parents, and staff alike. ☐

Kenneth Wyner Photography





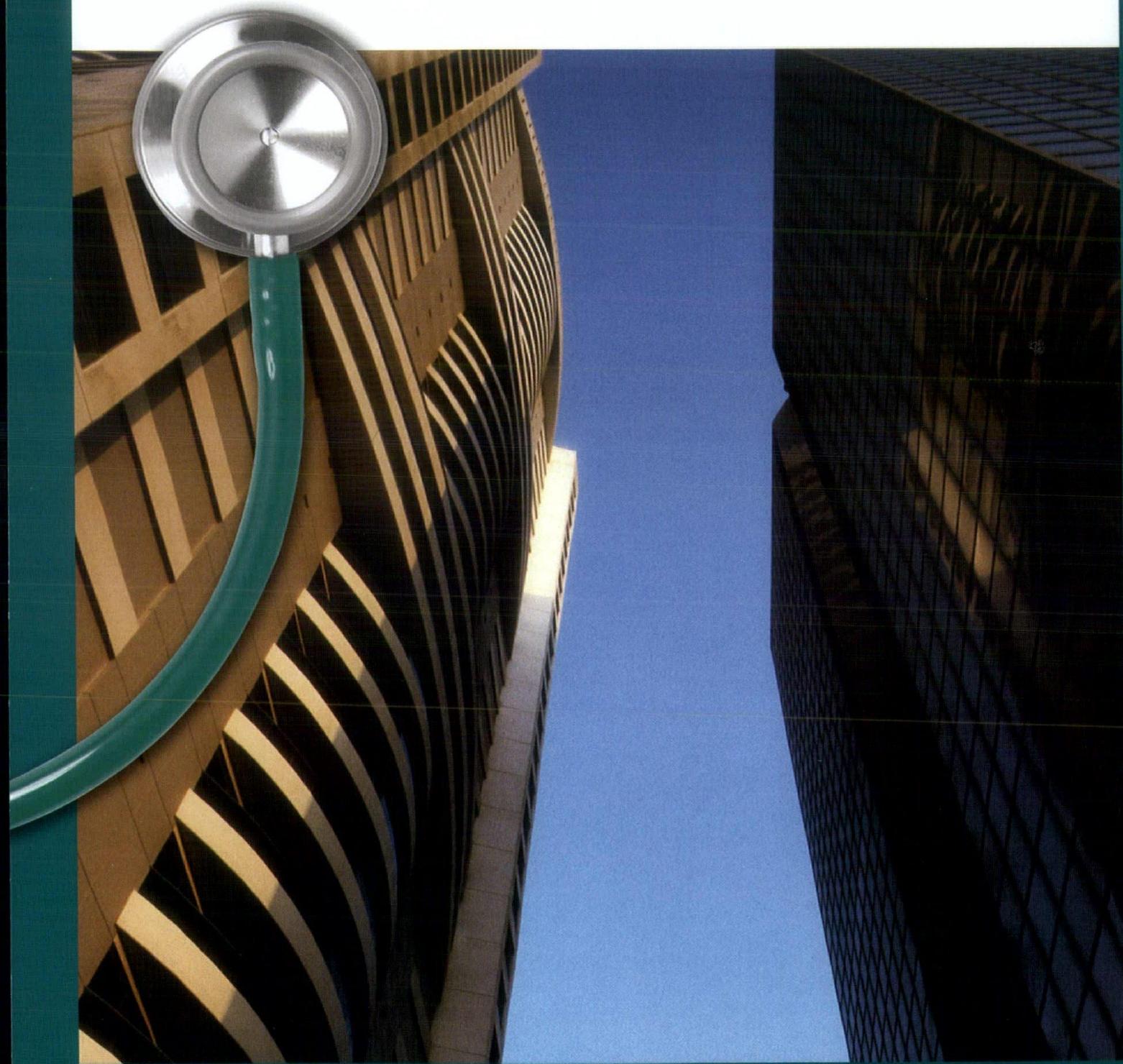
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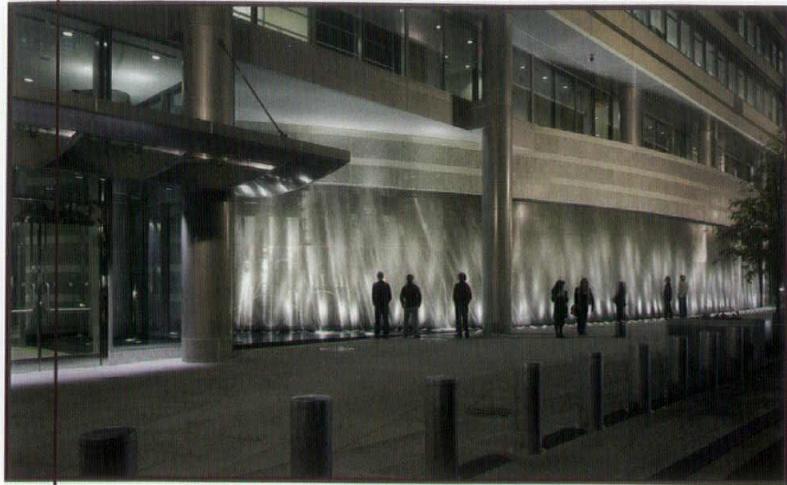
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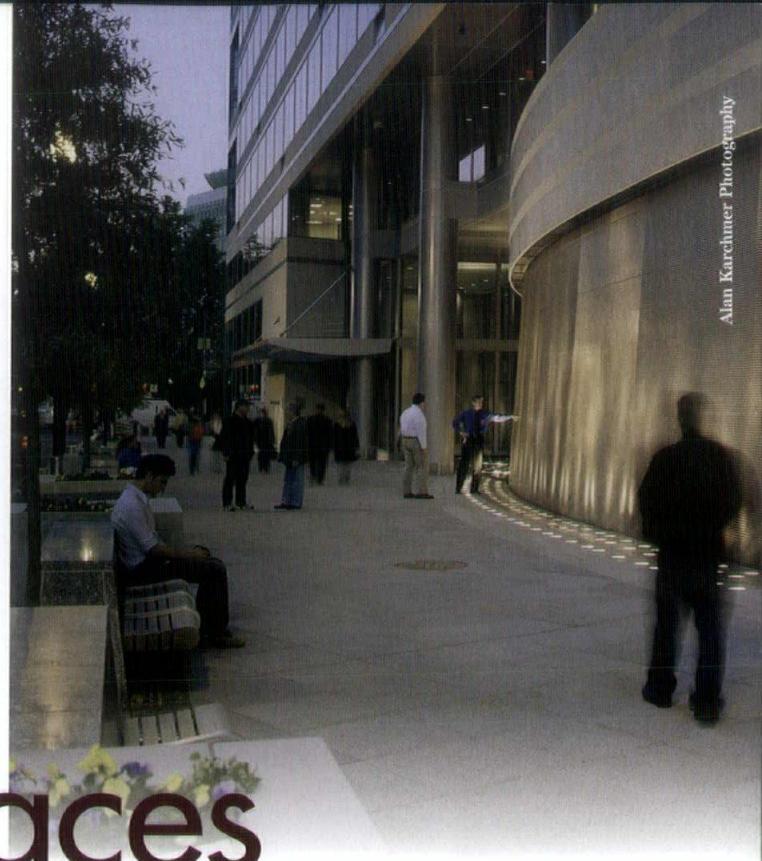


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Alan Karchmer Photography



Alan Karchmer Photography

Public Places, Public Spaces Urban Spaces

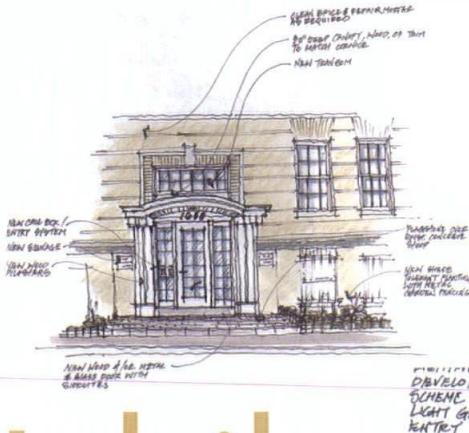
by Michael Tardif

Balancing the need for security with the need for openness is a monumental challenge for architects designing buildings in Washington's monumental core. Never is that challenge greater than when the building is the home of a highly visible international organization with a public mission such as the **International Monetary Fund (IMF)**. In designing a second headquarters building for the Fund immediately adjacent to its existing headquarters, **Pei Cobb Freed and Partners, Architects, LLP**, of New York have met the challenge with understated grace, despite the fact that the building was in design on September 11, 2001, and was among the first to have to respond to new real and perceived elevated threats. Resisting the bunker mentality that has regrettably imbued the design of so many buildings of the last few years, Pei Cobb Freed has managed to create a safe, secure environment for IMF employees and visitors, while establishing an open and inviting street presence. To a casual observer, the security features are barely noticeable. The most obvious elements, physical barriers such as bollards and planters at the sidewalk edge, are handsomely detailed and integrated into a coherent design of street furniture, rendering them, quite literally, "just part of the furniture."

The building occupies a very important site along Pennsylvania Avenue, exactly midway between the White House and Washington Circle. The facades of many buildings just east and west follow the orthogonal grid of numbered streets, rather than the diagonal line of Pennsylvania Avenue. The resulting remaining spaces form wonderful, triangular urban pocket parks that are immensely popular with office workers, students from nearby George Washington University, and residents from throughout the neighborhood. By holding the Pennsylvania Avenue street line, the new IMF building had the ominous potential of replicating the foreboding, hulking presence of the PEPCO Headquarters building that formerly

occupied the site, and becoming a barrier between the parks to the east and west. Instead, and unusually for such a secure facility, much of the street level space is open to the public. A two story restaurant/market space is located on the northwest corner, with the mezzanine level pulled back from the façade to afford restaurant patrons a broad view of the restaurant below and the park beyond to the northwest. To the east, 2,700 square feet at the corner of Pennsylvania Avenue and 19th Street, NW, is reserved for community-oriented retail use. At the center of the Pennsylvania Avenue façade, a meeting facility that the IMF will make available to the public on a scheduled basis opens directly onto the street. In other words, once these spaces are fully leased, the first two floors of the entire block of Pennsylvania Avenue from 19th to 20th Streets, NW, will be a lively commercial and publicly accessible streetfront.

Landscaping around the entire full-block building is designed to present an open and inviting face to the public. Along H Street, NW, which separates the new headquarters building from the existing one, the landscaping has a subdued, "mews-like" atmosphere. Along Pennsylvania Avenue, the landscaping and streetscaping is more animated, with a composition of raised planter/seating features fronting a dramatic, sweeping curved wall that inflects toward the main IMF public entry. This wall, the only solid surface along the sidewalk on Pennsylvania Avenue, is enlivened by water and, at night, dramatic lighting. Despite the allure of the nearby parks, this sidewalk space will become a popular place to sit on a warm summer evening following dinner at a nearby restaurant, or a great place to curl up with your dog, the newspaper, and a cup of java from the nearby Starbucks on a warm Sunday morning through much of the year. ☀



Jubilee Homecoming:

How Affordable Housing Becomes Reality

by Michael Hickok

Million-dollar condos are growing like mushrooms in the District. Neighborhoods that were once considered fringe are fast becoming fashionable. While gentrification infuses the local housing market with a huge amount of private capital that increases the supply of new housing and improves the existing, aging, housing stock, low-income families are often squeezed out of their own neighborhoods in the process. Amidst the clamor of construction and the clutter of cranes on the skyline, it is reassuring that an organization like **Jubilee Housing** is working everyday to fulfill its vision: "Every person, no matter what level of income, deserves access to quality housing in a supportive community." It's a vision that is very easy to state but very hard to achieve.

In 1973, a group of individuals from the ecumenical **Church of the Saviour** founded Jubilee Housing to address the housing crisis in Adams Morgan. Led by **Terry Flood** and **Barbara Moore**, and with the sage advice and financial support of the late **Jim Rouse**, Jubilee Housing now owns and operates eight properties that provide affordable housing and support services for 850 families and individuals.

In the fall of 2004, Jubilee Housing recognized the need to systematically renovate seven of its properties while maintaining their affordability. Phase I, which includes four of the seven buildings, is estimated to cost \$20 million. But the organization first needed to define "affordable" housing, for which there is no consensus definition. For example, when a housing developer is asked by the District to set aside a certain number of dwelling units as affordable (as will be required when the hotly debated "inclusionary zoning" ordinance is passed), "affordable" is defined as the purchase price that a family with an income equal to 80 percent of the Average Mean Income (AMI) can afford. But with an

AMI in the District that is approximately \$89,000, the threshold is still too high for many families in the District and nearly all families who currently live in Jubilee Housing units. Jubilee's goal is to make units available to families whose incomes reach only 30 percent of AMI. This is an income eligibility threshold that more closely matches that for publicly subsidized housing or **Habitat for Humanity**.

For a private property owner undertaking a \$20 million building rehabilitation project, adhering to such an affordability standard is a significant challenge, even if the owner is a nonprofit. But as **Jim Knight**, Executive Director of Jubilee Housing, often reminded the project team, "This is about providing housing and opportunities for real people; it's not a real estate deal."

Based on current rental income, Jubilee could afford to finance about 20 percent of the total \$20 million project with a conventional bank mortgage. For the remaining 80 percent, they approached **Jalal Greene** of the District's **Department of Housing and Community Development (DHCD)**, and **Laurence Cager**, head of the **Development Financing Department**. Realizing that as a creditor it would be in a subordinate position to the bank, DHCD decided that it would be more practical to finance the entire project. DHCD, however, does not have its own pool of capital. For Jubilee, DHCD obtained primary local funding from the District's **Housing Production Trust Fund (HPTF)**, whose source of capital is a small percentage of the real estate recordation fee that is charged whenever a real estate transaction is recorded with the District. Additional funding was obtained from the **HOME Investment Trust Fund of the U.S. Department of Housing and Urban Development (HUD)**. Through the HOME program, HUD provides block grants to state and

local governments that those governments can use—often in partnership with local nonprofit groups—to fund the construction, purchase, or rehabilitation of affordable housing for rent or homeownership, or to fund programs that provide direct rental assistance to low-income people. State and local governments may use HOME funds in the manner most suited to local needs: for grants, direct loans, loan guarantees, other forms of credit enhancement, rental assistance, or security deposits.

The flexibility of the HOME program is important. Without it, the financing for a project such as Jubilee Housing could not work. Jubilee's rental revenue is sufficient to service the debt of the primary HTPF mortgage, which is much like a conventional first mortgage with a well-below-market interest rate. But current rental income was insufficient to service any additional debt. Jubilee's HOME funds are in the form of a subordinate loan with a 40 year term, with repayment deferred for an initial fixed period, after which loan payments are made as cash flow permits. Even modest inflation will reduce the relative value of the subordinate loan principal in comparison to rental revenue, which should give Jubilee sufficient cash flow to repay the loan once the deferment period ends.

These two sources—the HTPF mortgage and the HOME program funds—were still insufficient for Jubilee's needs, so the nonprofit and its advisors explored the possible benefits of the **Low Income Housing Tax Credit**. Created by the Tax Reform Act of 1986 to promote affordable housing development, the credit is an incentive for developers to build low-income housing. But a tax credit is of no benefit to a nonprofit, tax-exempt property owner. Jubilee needed a way to convert the value of the tax credit into a legally transferable commodity and to find a "buyer" to purchase it. The nonprofit retained **Enterprise Social Investment Corporation (ESIC)**, a tax credit syndicator that matches prospective tax credit investors with nonprofits who have tax credits available. In a fitting twist, Jim Rouse helped establish ESIC, which is now serving as the key resource for revitalizing the properties of the organization—Jubilee Housing—that inspired him to create the investment corporation in the first place. ESIC successfully paired Jubilee with **Fannie Mae**. Because a nonprofit cannot directly sell its tax credits to a for-profit entity, a new for-profit limited partnership was created, with Jubilee as the majority partner and Fannie Mae as the minority partner. Through this complex mechanism an important piece of the financing was put into place.

The final element of financing, a short-term construction loan, had been originally promised by **Riggs Bank**. Fortunately, when the bank was sold to **PNC Bank**, the new owner honored the original commitment. After 18 months of work, negotiation, and a lot of creative thinking, the financing for the renovation of Phase I of the Jubilee Housing was completed. Design and construction could finally begin.

Juanita Waddell of Pinnacle Development Partners managed the design and construction process, in close collaboration with Jim Knight, Jubilee's tireless Executive

Director. Pinnacle brought substantial and invaluable experience in affordable housing development to the project. Knight and his staff provided the constant support and diplomacy that the entire team needed to maintain its focus and cohesiveness throughout the project. Together, they managed hundreds of project details beyond the apparent one of renovating the buildings, including temporary relocation of tenants and bringing the buildings into compliance with current life safety codes.

In addition to providing their customary professional expertise, the entire design and construction team, including **Hickok Cole Architects** (formerly Hickok Warner Cole), **Structural Design Group**, **Global Engineering**, and **Linden Contracting, Inc.**, worked for far less than their usual levels of compensation in order make certain the project remained affordable. "The design team, led by Hickok Cole, went well beyond our expectations," said Knight. "They not only worked on a largely pro-bono basis, they created alternative [construction] pricing schemes, and helped us seek compromises when cuts had to be made. They also participated in the fundraising."



Hickok Cole Architects

Adams Morgan has always been a neighborhood that mixed jazz with reggae, conservatives with liberals, nightclubs with houses and apartments, people of all races. But the character and demographic mix is shifting as more and more gentrification takes place. The diversity that has made Adams Morgan special could disappear. While the neighborhood becomes more stable and perhaps safer, fewer and fewer affordable housing options are available with each passing year.

Jubilee's residents have watched as new condos and "gut rehab" renovations sprouted on all sides, while their 90-year-old buildings continued to deteriorate. Many wondered, "What will happen to us?" Through the renewed efforts of Jubilee Housing, the crucial support of the District government, and the hard work of the development, design, and construction team, the residents of Jubilee Housing can now feel secure that they will not be displaced by new development and that they will have newer, safer places to live in one of DC's most vibrant neighborhoods.

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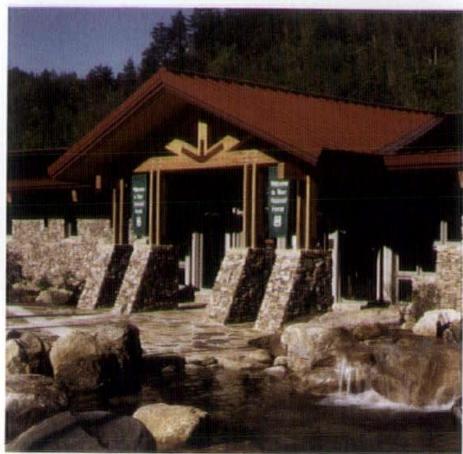
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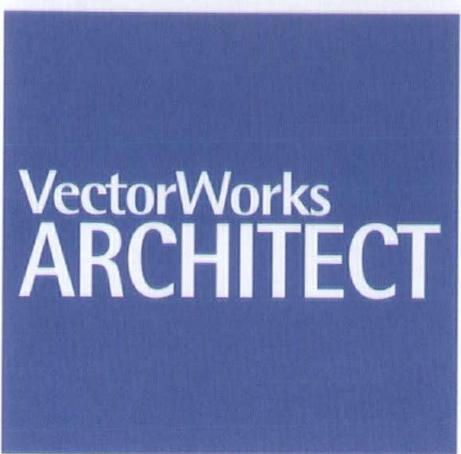


OLSON LEWIS DIOLI & DOKTOR ARCHITECTS, MASSACHUSETTS



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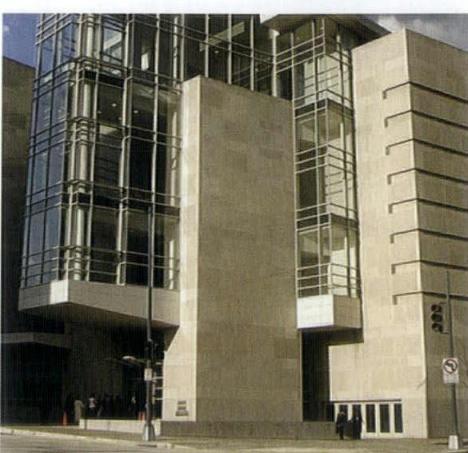
GKV, NEW YORK



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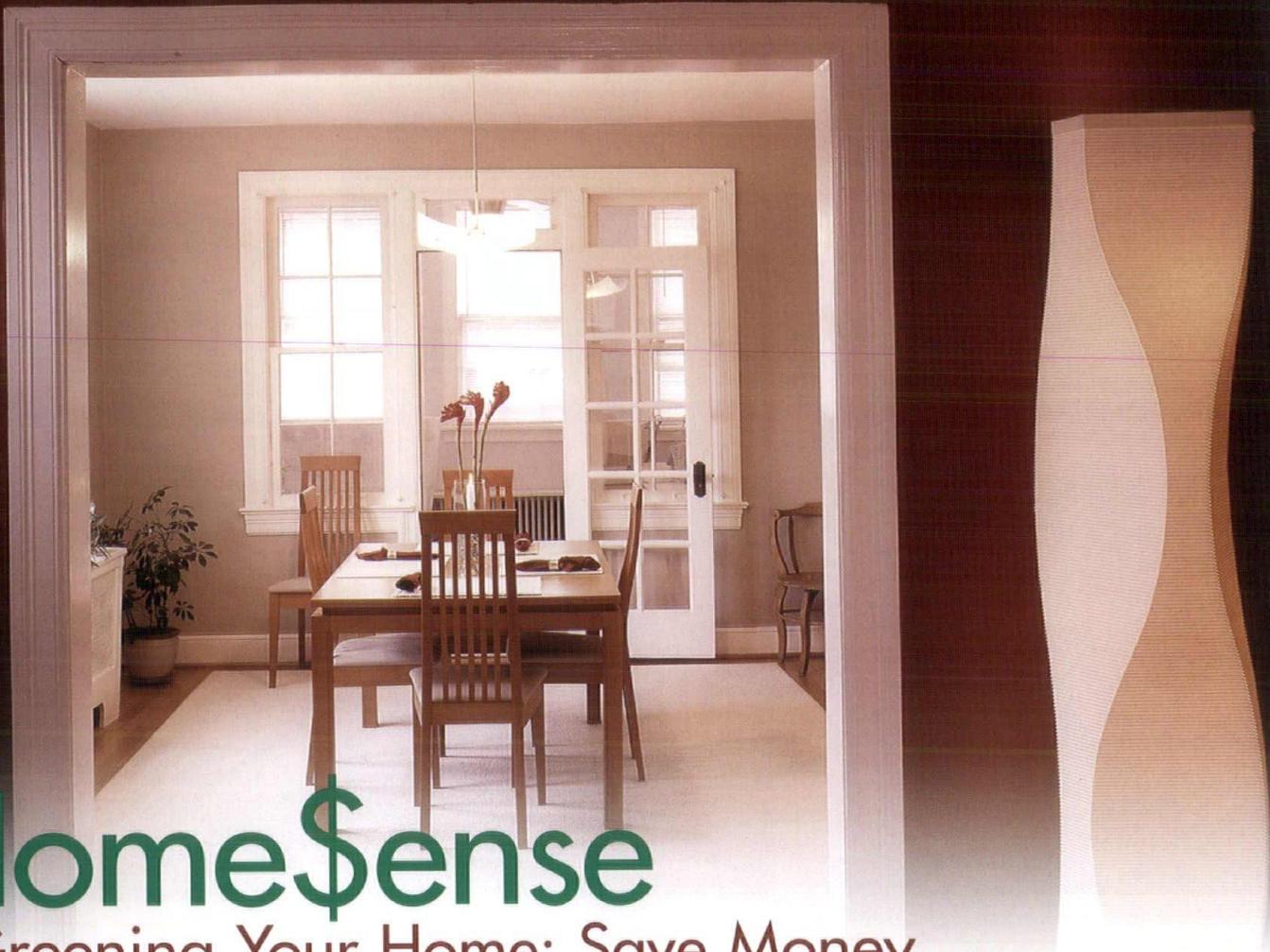
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Home\$ense

Greening Your Home: Save Money While You Save the Environment

by Tove Anderson and Sandra Eremic

The recent rise in the price of petroleum is causing many people to reconsider their choice of automobile, and to give greater weight to fuel economy as a criterion for vehicle selection. People tend to be less aware, however, that the choices they make with respect to their home can have an equal or greater impact on both the environment and their wallet. Buildings consume about 40 percent of the total energy consumed in the United States, and that figure does not include the energy consumed to construct them or to produce the materials and products incorporated into them. Also, different raw materials or products can have vastly different environmental consequences for their harvesting or extraction, manufacture, assembly, and transportation. Natural resources and energy are consumed and waste products are generated—some of them toxic—long before the finished materials, equipment, or products arrive on your building site or in your home. Whether you are building a new home or simply making changes to an existing one, nearly every decision you make is likely to involve a choice between two or more alternatives with significantly different environmental impacts. “Life cycle analysis” is the term used by environmentalists, architects, and other design professionals to assess the total resources and energy required to create and maintain building materials, equipment, and products throughout their useful life, and to compare the life expectancy, maintenance costs, and environmental impact of comparable materials, equipment, and products. Not only can life cycle analysis and the

resulting environmentally conscious decisions help foster a healthier environment for you and your family, they can also save you money in the long run and improve your quality of life.

As a homeowner, the research needed to conduct life cycle analysis for every decision you make may exceed your limits of time and patience. But nearly all residential design and maintenance choices can be organized into four broad categories: material/product selection, energy efficiency, indoor air quality, and water consumption/conservation. If you consider each of these, as appropriate, in every home design and maintenance choice you make, you will be more likely to make an environmentally conscious choice.

Choosing Green Materials and Products

As green building products become more popular, they become easier and easier to find. Many are available in hardware, lumber and home supply stores side by side with conventional building products, just as many supermarkets now feature organic food choices side by side with conventional food products. Unlike organic food, however, you may be surprised to discover that some green building products cost the same or less than conventional building products. This is because less energy is consumed and less waste is generated in their manufacture, which lowers their

cost. And each time you select a green product, you help increase demand for that product and lower the demand for the less environmentally sound alternative. The following are among the things you should consider in building material/product selection:

Alternatives to wood. While wood is a natural, renewal resource, timber cutting itself is harmful to the natural environment, and a tremendous amount of energy is consumed to harvest, dry, mill, and otherwise prepare wood for use in construction. Also, some highly popular species of wood are harvested from highly environmentally sensitive areas, or are being harvested faster than they are being replaced. Consider alternatives to wood-based particleboard or oriented strand board such as wheatboard, which is made from recycled agricultural byproducts and has the added advantage of being suitable for use in wet areas where particleboard is not. For flooring, consider using fast-growing and easily-harvested bamboo (which is actually not wood at all, but a type of grass) instead of hardwoods such as oak, maple, or cherry. Other "green" flooring products include linoleum and ceramic floors containing recycled content.

Reclaimed materials. Heart pine and other centuries-old wood that are reclaimed from river and lake bottoms (wood that is fully submerged does not rot) or from abandoned mill buildings scheduled for demolition are now widely available. Every board foot of reclaimed lumber is a board foot that does not have to be harvested from a forest, with all the attendant consumption of energy and environmental damage of harvesting. Other materials and products that are now widely reclaimed from old buildings include wood and marble fireplace mantels, floor tile, traditional wood moldings, lighting fixtures, plumbing fixtures, kitchen cabinets, doors and windows, and door and window hardware. Any time you incorporate reclaimed materials and products, you accomplish two things for the environment: you save the energy and material resources that would be consumed to make a new product, and you reduce the volume of material that would otherwise go to a landfill. Advertisements for reclaimed materials and products can often be found in *Old House Journal* and other popular home design magazines.

Recycled content. Whenever possible, choose products or materials with the highest possible recycled material content. Recycled materials require less energy to produce than new materials, and have zero impact on the natural environment for extraction or harvesting.

Buy local. A considerable portion of the total energy consumed and cost of building materials and products is due to transportation. Whenever possible, use products and materials native to your locality or region, or that are manufactured locally. Philippine mahogany must be transported over six thousand miles from forest to your home, while the transportation distance for American oak may be less than a hundred miles. Local products have the added benefit of supporting your local economy.

Look for the seal. When purchasing wood for any purpose (kitchen cabinets, flooring, decking, wood trim), use only wood that is certified as having been harvested in accordance with responsible forestry management principles. Proper management replenishes and maintains the resource.

Maximizing Your Energy Efficiency

Some of the following items apply to solely to construction, but many can be implemented whether you are building a new house, renovating an existing one, or simply trying to improve the energy efficiency of your current home:

Block air infiltration. Seal all cracks around doors and windows, and around all penetrations in floors and walls between interior, conditioned space and exterior or unconditioned space. The amount of heating and cooling energy that is lost through even small cracks is enormous. Sealing these openings dramatically reduces heating and cooling costs. It is among the easiest and least expensive things you can do and produces the greatest return on your investment.

Replace incandescent light bulbs with compact fluorescent bulbs. The color of the light emitted by most compact fluorescent bulbs is much improved over earlier fluorescent tubes, and now approximates the spectrum of natural sunlight. In addition to providing much better light, the bulbs last much longer and use only a fraction of the energy of a comparable incandescent bulb.

Buy energy efficient appliances. Appliances that carry the Energy Star label meet strict energy efficiency guidelines set by the U.S. Environmental Protection Agency and the U.S. Department of Energy. Many Energy Star appliances consume 25 to 40 percent less energy than their conventional counterparts. Ovens and ranges cannot qualify for the Energy Star label, but gas models with electronic ignition (instead of pilot lights, which burn continuously) consume 30 percent less energy than electric ones. Self-cleaning ovens have greater insulation, which results in lower energy use. Just don't bother using the self-cleaning feature, which basically turns your oven into an expensive, energy-consuming incinerator. If you choose to purchase an electric oven or range, select a model with halogen or induction elements, which consume far less energy than conventional resistance-coil elements.

Go tankless. A tankless or "on demand" water heater saves energy because it does not have to maintain a supply of hot water during the long periods between use. Tankless heaters also provide you with an unlimited supply of hot water when you actually need it, unlike water heaters with tanks, which may be incapable of providing continuous hot water once the initial tankful has been depleted.

Install insulated glass. Always install double-pane, low-emissivity (low "e") windows and doors, preferably products that carry the Energy Star label.

Insulate. It goes without saying that a new house should be thoroughly insulated, but installing insulation in an existing house can be a daunting task. Fortunately, the easiest thing to do is also the most beneficial. Heat rises; if you can do nothing else, install insulation (or add more insulation) in your attic, being careful to vent the unheated attic space properly to prevent any warm, moist air that escapes your heated space from condensing in the attic. If you can, insulate all exterior walls and hot water lines. When building new, locate all water lines in an interior and not an exterior wall.

Shade your house. A large shade tree on the south side of your house can have as much cooling benefit as a powerful air conditioner. Awnings, porches, and arbors are equally effective. Interior blinds help, too, but are less effective than exterior shading because the radiant heat of the sun has already penetrated the house.

Improving Indoor Air Quality

Studies have shown that the indoor air quality in many homes can be many times *worse* than the surrounding outdoor air quality. Fortunately, the air quality in your home is something over which you can exert a great deal of control. Here are a few things to consider to maintain or improve the air quality in your home:

Fresh air. One of the negative consequences of a "tight" building envelope with little air infiltration is that the indoor air is not

sufficiently replenished with fresh outdoor air, which is essential to maintaining healthy indoor air quality. The best heating and cooling systems use fresh air on the intake side, passing it through a heat exchanger (similar to the radiator in your car) so that the warm air being exhausted heats the cold incoming air.

Volatile organic compounds. Many building materials or products emit volatile organic compounds (VOCs) during the manufacturing process, and continue to emit these VOCs for months or even years. The “new car” (or new shower curtain, or new carpet) smell is actually harmful to you and your family. Whenever you can, select building materials and products that are manufactured with low or no VOCs. Polyester fabric shower curtains, for example, are a washable alternative to vinyl and have much lower VOC emissions. Alkyd (oil-based) paints emit such high volumes of VOCs that the U.S. Environmental Protection Agency has banned their sale in the metropolitan Washington area. Use latex (water-based) paints instead, which are much lower in VOCs. Clean up can also be done with water rather than highly noxious paint thinners. Whenever you can, select a material or product that is not manufactured with adhesives that emit VOCs. For example, a stain and scratch resistant solid surface countertop that is mechanically fastened to cabinet framing is far preferable to (and more durable) than a laminate material that is adhered to a particleboard subsurface. Recycled glass ceramic tile, lightweight cast concrete, and recycled plastic are all excellent choices for durable, nontoxic, and resource-efficient countertops.

Formaldehyde. Avoid manufactured wood products that contain formaldehyde, which can continue to “off gas” for many years. You can find manufactured wood products such as particleboard or oriented strand board that are formaldehyde-free very easily if you take the time to look for them.

Biological agents. You can help prevent mold from forming in bathrooms by using cement-based (“cementitious”) backer board beneath ceramic tile in all wet areas. “Moisture resistant” paper-faced gypsum wallboard, though it is sold as a tile backer board, will eventually absorb moisture and become a breeding ground for mold. You can also look for new fluorescent lights whose light spectrum actually eliminates airborne particulates such as bacteria, mold, smoke, and odors.

Conserving Water

Though water in the metropolitan Washington area is abundant most of the time, conserving water is a good idea whether or not we are experiencing a drought. Clean water that is used needlessly subsequently enters the same waste stream as the wastewater flushed down your toilet. Every additional gallon of clean, potable water that goes down the drain of your kitchen sink, bathtub, shower, or driveway becomes a gallon of wastewater that must be treated before it is released into the environment. Conserving water can also save you money. Many municipalities assess homeowners a “water and sewage user fee” based on the volume of water that they consume. The following are some of the things you can do to lower your water consumption without compromising your quality of life:

Install aerators on showerhead and faucets. Aerators mix air with the water to reduce the amount of water used but still maintain the same water pressure. Many people resist this simple step because they like “good water pressure” and have had bad experiences with poorly-designed “low flow” shower heads. But good-quality aerators are very inexpensive and easy to install on a trial basis; give them a try!

Install low-flush or dual-flush toilets. Low-flush toilets are power-assisted to reduce the volume of water needed for flushing. These systems require electrical receptacles near the toilet. Dual-flush toilets have two push buttons for flushing instead of a single flush lever. One button is for flushing solid waste and releases the full volume of water in the toilet tank. The other is for flushing liquid waste and releases only half the volume of a full flush. Newer gravity-fed (conventional) toilets incorporate a larger flush valve to increase water pressure and reduce the water volume of each flush.

Use native vegetation. Trees and plants that are native to our area have adapted to the climate and the typical amount of annual rainfall and will require far less irrigation or watering than nonnative plants.

Reduce storm water runoff. The more water you can keep from entering the storm water waste stream, the better. Preventing surface water from running off also helps you maintain a higher water table, helping reduce the need for irrigation of trees. Often required in new homes and neighborhoods, responsible storm



Inscape Studio

water management is also possible to implement in existing homes as well. For example, you can limit the amount of your "impervious lot coverage" by using crushed rock or pea stone instead of asphalt or concrete for paved areas. You can also install hard but porous paving systems, such as brick or faux-stone concrete pavers with gaps between them that allow water to penetrate into the ground. Some paving systems, known as "grass pavers," are honeycombed to permit grass to grow between the open cells of the paving units. A more ambitious but very effective way to reduce storm water runoff is to install a "green roof," which consists of a layer of soil on top of a waterproof roof membrane on which low maintenance grasses and even hearty, blossoming plants can be planted. Very popular and common in Europe, green roofs are gaining in popularity in the U.S. A green roof is not an appropriate undertaking for a "do it yourselfer," however. Green roofs must be engineered to ensure that the roof structure can support the weight of the soil and organic material, and must be properly designed to be waterproof. But green roofs have terrific environmental benefits. In addition to reducing storm water runoff, green roofs are natural insulators that can dramatically reduce your heating and cooling costs year round while reducing the "heat island" effect that occurs in heavily populated areas. So a green roof can help reduce your neighbors' cooling costs, too! ☀

Resources for Greening Your Home

A number of high-quality information resources on green building are available on the Web. Here are just a few, with brief descriptions of their most salient features:

Building for Environmental and Economic Sustainability (BEES)

www.bfrl.nist.gov/oae/software/bees.html

A free software program developed by the National Institute of Standards and Technology that helps you select cost-effective, environmentally-preferable building products.

Directory of Wood-Framed Building Deconstruction and Reused Building Materials Companies

www.fpl.fs.fed.us/documents/fplgtr/fpl_gtr150.pdf

Published by the Forest Products Laboratory of the U.S. Forest Service, this directory lists contractors and vendors that reclaim or sell reclaimed wood.

Energy Star

www.energystar.gov

The official, comprehensive directory of appliances and other building products with an Energy Star rating.

Efficient Windows Collaborative

www.efficientwindows.org

Allows you to compare the energy efficiency of various windows for energy cost, and provides detailed information about different window types and technologies.

Green Seal

www.greenseal.org

Provides recommendations on carpet, lighting, particleboard, and a variety of other building products.

Greenguard

www.greenguard.org

Tests indoor air quality and rates various building products.

Greenhome

www.greenhome.com

Lists various building and consumer products for your home that are sustainable, including low VOC products.

Habitat ReStores

www.habitat.org/env/restores.aspx

Habitat for Humanity ReStores are retail outlets where quality used and surplus building materials are sold at a fraction of normal prices.



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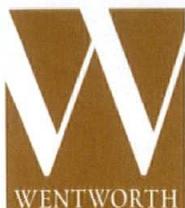
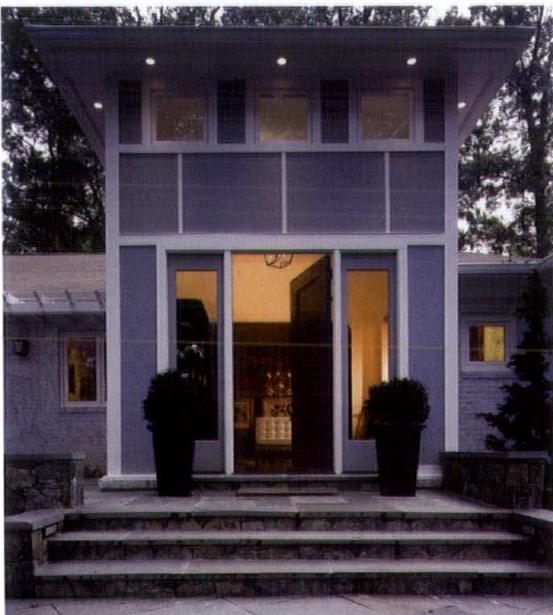
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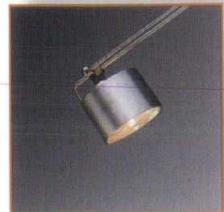
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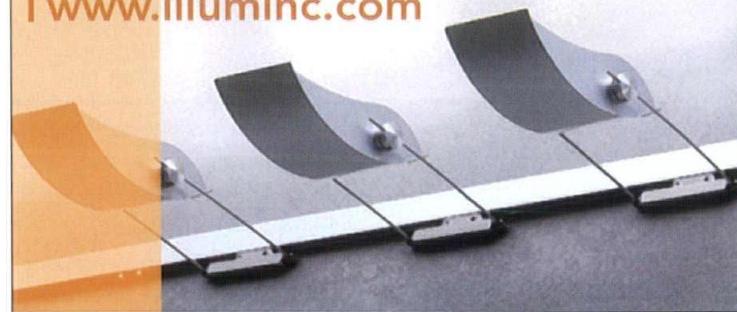
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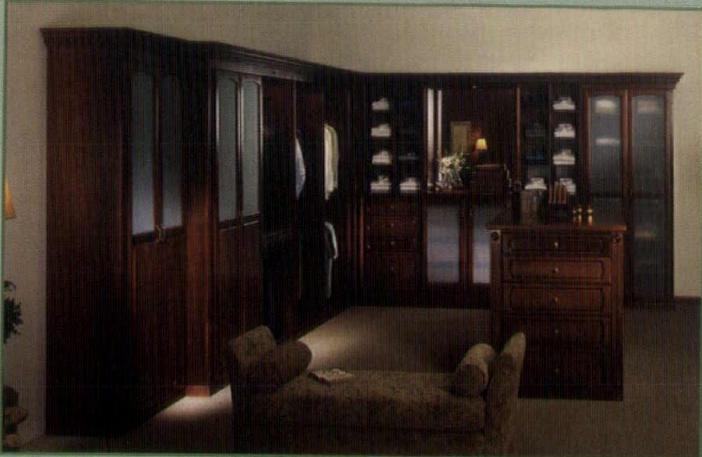
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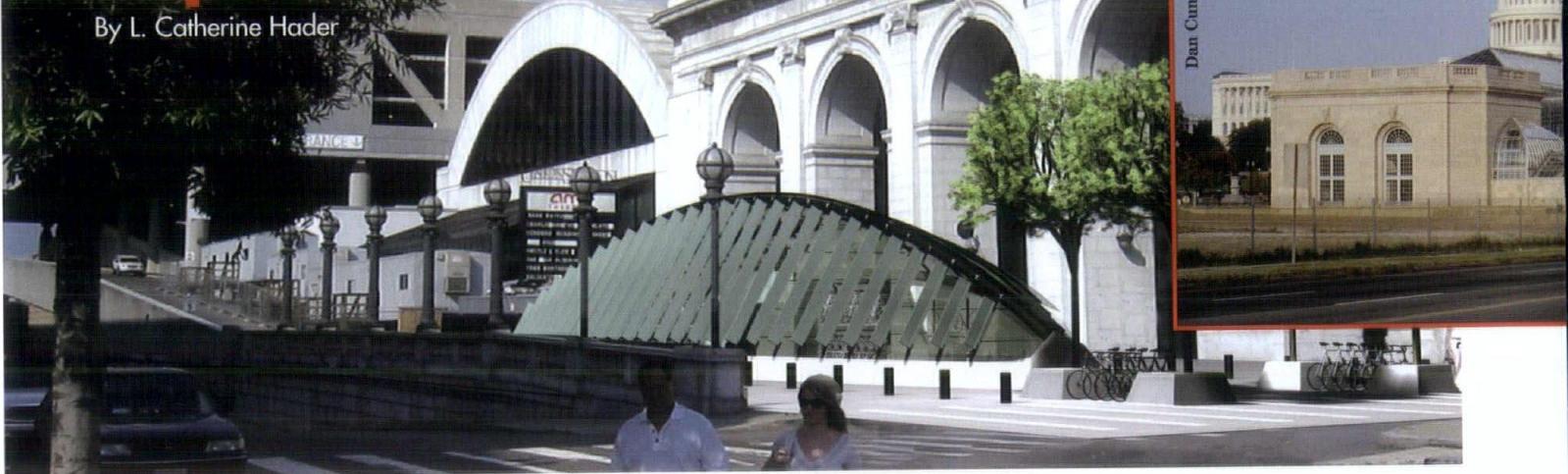
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Architecture Ahead New Urban Spaces

By L. Catherine Hader



Dan Cunningham Photography

Washington DC is on an extended upswing. The Greater Washington Board of Trade reports that the city's economy and job market rank first in the nation. But commerce and jobs aren't alone in their upward trajectory. The cityscape itself is on the rise, with plans for exciting new public spaces for residents and visitors.

Cyclists Unite

Cyclists will find Washington, DC a more accommodating place when the new **Union Station Bicycle Transit Center (BTC)** is up and rolling next spring. As currently planned, the sleek new BTC, designed by **KGP Design Studio, LLC**, will offer cyclists a full range of services including bicycle parking, rentals, repairs, changing rooms, storage, and retail accessories—far greater amenities than the bike lockers or racks currently offered at area Metrorail stations.

The BTC will be a boon not just to bicyclists, but to anyone visiting or passing through Union Station. Sited on a narrow asphalt plaza west of the station, the Center will transform the now-barren space into a welcoming spot for travelers going to and from the adjacent Metro and train station as well as those on bicycles.

The Center's bold, modern design contrasts sharply yet harmoniously with Union Station's staid, monumental presence. If Union Station is a 99-year old grande dame, the new bicycle transit center is her bling. Where she is granite and grand, the bicycle center is all energy and sparkle. "The divergent but complementing personalities will add a vitality currently missing from the plaza," says KGP principal **Don Paine**.

Though the bicycle center departs from Union Station's traditional materials and Beaux-Arts style, the venerable structure's

arches, vaulted ceilings, and patterned windows reverberate in the new structure. The design also borrows from cycling vernacular—tubular metal, hub and spoke—to provide a visually light yet strong carapace.

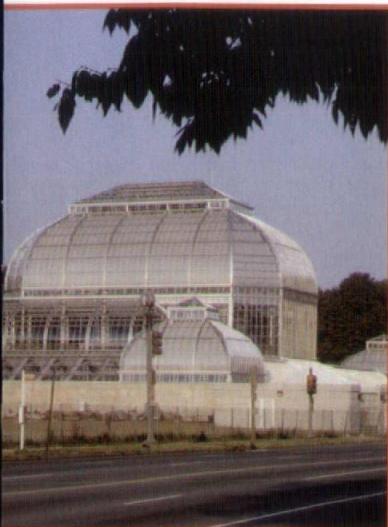
The first of its kind on the East Coast, the Bicycle Transit Center will add Washington to the list of such bicycle-friendly locales as Seattle, the Embarcadero area of San Francisco, and Chicago's Millennium Park, leading the way for the East's other urban centers. "It will be a nerve center for bicycling in the city," said **Jim Sebastian**, Bicycle and Pedestrian Program Manager for the Transportation Policy and Planning Administration of the **DC Department of Transportation**. "DC is already a 'bicycle-friendly city' as determined by the League of American Bicyclists. We hope the Bicycle Transit Center will take us to the next level."

Gardeners' Delight

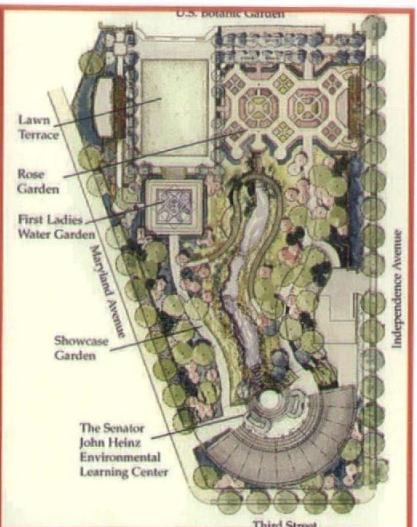
Due west of the recently renovated **U.S. Botanic Garden (USBG) Conservatory** (see "Discovery Places" beginning on page 12), and across Third Street from the **National Museum of the American Indian**, the **National Garden** is under construction.

Garden "construction" may seem a misnomer, but in this case construction is as crucial as the plants in the garden's creation. The National Garden is the newest feature of the U.S. Botanic Garden, a "living plant museum." As such, education shares top billing with beauty. In essence, the National Garden [www.nationalgarden.org] will serve as a living, open-air laboratory. "Garden," however, remains the defining word, and the National Garden actually will be the sum of many gardens. The **Rose Garden** will showcase our country's national flower; the **First Ladies' Water Garden** will honor the women who serve

their country alongside their elected husbands; and the **Butterfly Garden** will supply in abundance the nectars, colors, and landscape to lure the most distant of butterflies. Central to the site, the **Regional Garden** will feature native mid-Atlantic plants and an amphitheater for outdoor programs.



Above Left: The U.S. Botanic Garden Conservatory, with the site of the new National Garden in the foreground, prior to the start of construction. Above Right: Site plan of the proposed National Garden showing the fully executed plan.



The National Fund for the U.S. Botanic Garden, a nonprofit organization, has raised more than \$11 million in private funds for construction of the National Garden. When construction of the hard elements is completed this spring, planting, enhancement landscaping, and surrounding sidewalk construction will begin. When the construction fence is removed, visitors and passersby will enjoy, through the enclosed garden walls and fence, glimpses of the pergolas in the Rose Garden and the Butterfly Garden, meandering garden pathways, large trees, and views through selectively placed garden features toward the Capitol dome. The Garden is scheduled to formally open to the public in October.

"When completed, the National Garden will be a wonderful oasis on Capitol Hill. We encourage everyone to come and visit," said **Architect of the Capitol (AOC) Alan M. Hantman, FAIA**. There have been many potentially impeding challenges during construction that the AOC's project team has resolved by partnering with the architects **SmithGroup**, general contractor **William V. Walsh Construction**, the USBG's Executive Director, Holly Shimizu and advisors, together with material donors and the National Fund. "While the site and the project challenges have been continuous, the team collaborated every week, oftentimes every day, to solve the issues," says **Marilyn Wong-Wittmer, AIA**, the AOC's Project Manager for the National Garden. "The end result will be rewarding."



Waterfront Sights

On the northern shore of the Anacostia River, a gravel and concrete plant that hunkers down at **100 Potomac Avenue, SE**, belies the site's future as a lively waterfront destination. To the west and north, block after block of squat industrial buildings discourage would-be visitors. The scene to the east, however, hints that change is coming. There, waterfront office and retail buildings of glass, brick, and steel are beginning to overshadow the concrete block and dull colors of industry.

Sweeping change is planned. The site immediately north of 100 Potomac Avenue, SE—five city blocks' worth—is earmarked as the new home of the Washington Nationals baseball team, which will bring tens of thousands of people to the area for ballgames and special events.

100 Potomac Avenue will be part of that change, its sleek buildings and vistas complementing and enhancing the new stadium and its offerings. **Davis Buckley, FAIA**, of Davis Buckley Architects, principal-in-charge of the project, describes the building forms as "iconic," a clear and memorable departure from the conventional rectilinear forms of neighboring buildings.

The mixed-use development will consist of two office buildings, a 325-room hotel, and a 180-unit residential building, all served by 1,100 below-grade parking spaces and the Navy Yard Metro stop several blocks away. Thoughtful planning and design, however, will maintain 42 percent of the site as open space, enlivened by a riverfront esplanade, a bike path, and proposed water taxi. Generous ground floor retail space fronts the promenades traversing the site. The ample public amenities are complemented by environmentally sensitive design that includes green roofs atop the office buildings and a ground level biofiltration system that will filter pollutants from stormwater runoff that otherwise would find their way to the river. According to Buckley, 100 Potomac Avenue "enhances this part of the city as a destination location for people who may want to live and work in the area."

When the plans for both the stadium and 100 Potomac Avenue SE have been realized, each will complement the other and provide retail shops, entertainment, and jobs, the keys to neighborhood revitalization. ■





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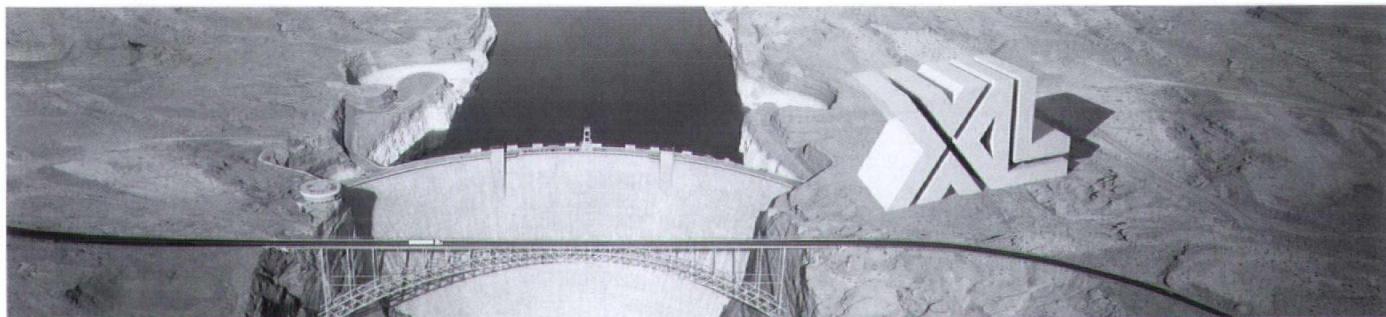
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Architecture Ahead:

EXISTING H STREET FAÇADE

New Performance Spaces

by Michael Tardif



H STREET FAÇADE

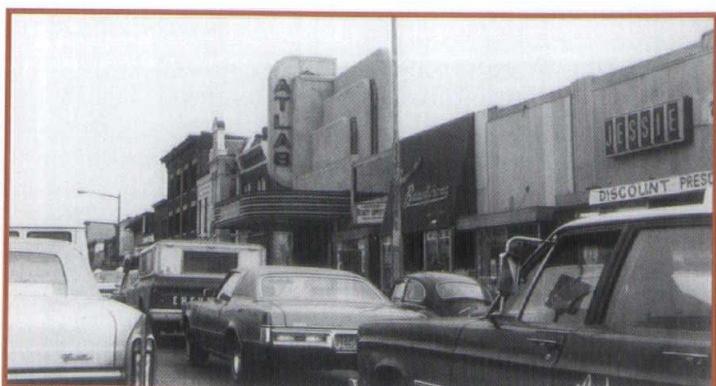
The Atlas Theatre first opened as a venue for movies and live performances in 1938. Designed by **John Zink** in the Art Moderne style that was fashionable at the time, the theatre closed in 1976. It is now being extensively renovated and restored and will soon begin a new life as the **Atlas Performing Arts Center**. In 2002, the **Sprenger Lang Foundation**, under the leadership of **Jane Lang**, purchased the property and embarked on a revitalization project that is being built on the foundation of a \$19.8 million capital campaign. Lang now serves as president of the Atlas Performing Arts Center. In addition to Sprenger Lang's steadfast commitment, the Center also received a grant of \$200,000 in 2005 from the **Morris & Gwendolyn Cafritz Foundation** and a gift of \$1 million from **U.S. Bank**. The Center is now only \$3.1 million away from its capital campaign goal.



Above: conceptual design of the Atlas's main stage. Above left: the Atlas as it appeared circa 1960. Top: a photo montage of the existing street front, and a conceptual image of the proposed refurbished street front by CORE architecture + design.

The renovation and redevelopment of the Atlas, designed by **CORE architecture + design** of Georgetown, will breathe new life into what is destined to become an H Street "arts corridor." The new Center will house two theatres for the presentation of drama, music, film, and dance; street level dance studios and laboratory theatre spaces; a production shop, a costume shop, and administrative offices.

The design will restore the 1930's Art Moderne façade, holding true to the original blue and white geometric patterns that ornament the limestone, aluminum, and glass exterior. On the interior, the sequence, pattern, scale, and materials will form a dramatic backdrop for the performing arts. Phase I, consisting of the street level dance and theatre classroom spaces, was completed in November 2004. The main theatre and black box theatre are currently under construction and are scheduled to open in the fall. ☺



Architecture Ahead

New Discovery Places

by Denise Liebowitz

The planned **National Law Enforcement Museum** is already generating Washington buzz and it is not yet out of the ground. In fact, the museum's architect, **Davis Buckley, FAIA**, of **Davis Buckley Architects and Planners**, is designing it so that it will never be out of the ground. Intended as a companion piece to the **National Law Enforcement Officers Memorial** (also the work of Davis Buckley and dedicated in 1991), the new museum will be below ground in the Judiciary Square area between the existing memorial and the Old DC Courthouse. Today, part of the site is a surface parking lot. Most of the 90,000-square-foot museum will be constructed under a section of E Street between 4th and 5th Streets, NW. From Wyatt Earp and Elliot Ness to the 72 police officers who died rescuing people at the World Trade Center, the museum will tell the story of U.S. law enforcement officers and their service.

The above ground portion of the project consists of two glass entrance pavilions, a plaza skylight system, benches, a water feature, and walkways connecting to the adjacent Courts complex. The below ground levels will contain exhibit space, a hall of remembrance, a research center, a gift shop, offices, and curatorial facilities. The museum will feature interactive exhibits and sophisticated audio-visual installations to give visitors a chance to experience a high-speed chase or visit a state-of-the-art forensic laboratory.

"The design challenge is to bring natural light into the below-grade atrium," said Buckley. "We explored several skylight options including the oculus concept as well as ones that would project above the level of the plaza." Davis then looked carefully at the pattern of paving stones on the plaza itself. He conceived a series of translucent glass strips set flush with the adjacent stone and following the same paving pattern. "Rather than a single skylight, we found we could create a canopy of light," he said of this approach. Working with **Claude Engle**, a leading architectural lighting designer who collaborated with **I.M. Pei** on the glass pyramid at the Louvre in Paris and the trapezoidal skylights at Washington's National Gallery, Buckley came up with an innovative solution for his skylight. Incorporating acrylic pieces into the skylight canopy, the design will permit glowing, natural light to penetrate deep into the museum atrium. "This is a state-of-the-art design approach using known products in an interesting and creative way," said the architect.

The walls and roof of the two entry pavilions will be constructed entirely in glass and even the internal core areas of the pavilions will be clad in a translucent glazing material to further enhance the sense of transparency. "Each pavilion is designed as a structure-within-a-structure with highly transparent glass surrounding a more opaque interior," said Buckley.

The museum architect and sponsors have consulted closely with the DC Courts to make certain the new museum works comfortably within the neoclassical setting of Judiciary Square. Historically, the area has served as the municipal and judicial center of the city. Today it is the focus of a new master plan intended to beautify this important part of the original L'Enfant Plan. The museum and the courts are now "in sync" with their vision for their contiguous spaces, said Buckley, and construction will start in 2007. ■



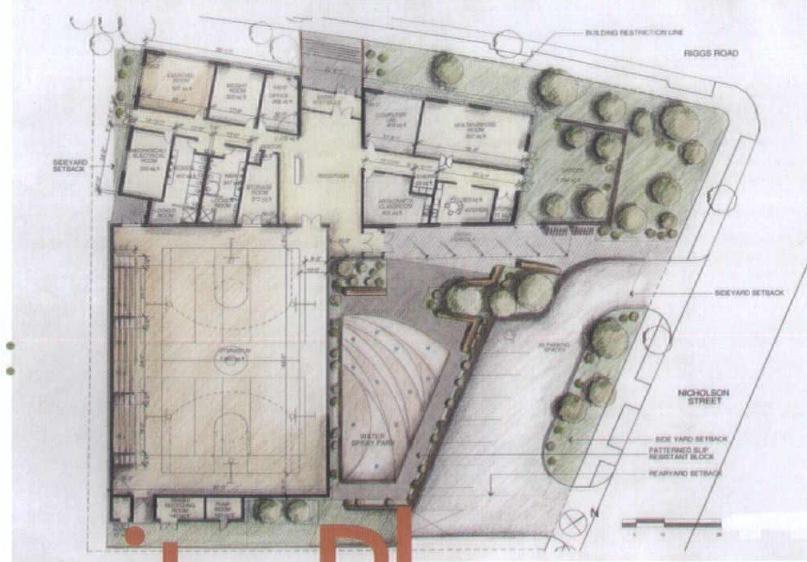
Architecture Ahead: New Community Places

by Michael Tardif

The third facility in this issue designed for the DC Department of Parks and Recreation is the proposed **Riggs/LaSalle Community Center**, now being designed by CORE architecture + design of Georgetown for the growing Queens Chapel community. Like the community centers already built that are featured on the previous pages, this community center will serve multiple, overlapping, and mutually supportive roles. It will provide a venue for indoor and outdoor sports, continuing education programs, arts and crafts workshops, and neighborhood meetings and events. It will also transform a formerly neglected open space into a valuable community amenity and serve as a catalyst for further community development.

The design balances a multipurpose gymnasium and active fitness areas on one side with the reception/educational/indoor training facilities spaces on the other. Flexible and adaptable spaces will allow for small or large meetings, public events, and training activities while accommodating a computer lab, an arts and crafts room, exercise rooms, and an informal gathering/reception area. Outdoor amenities will include a water spray park and parking.

In what may be a first for a DC community center, the 17,000 square-foot building is being designed to achieve a **U.S. Green Building Council LEED Silver Certification**. Construction on the \$6 million project is scheduled to begin in the spring with completion anticipated in spring 2007. ■

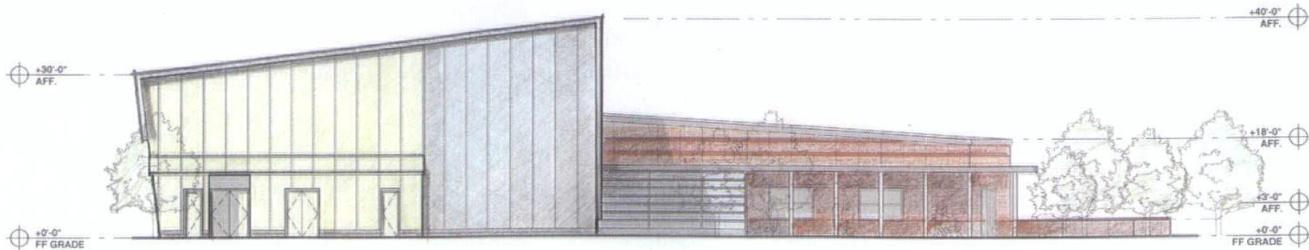


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Architecture Ahead:

New Learning Spaces

by Michael Tardif

In 2005, the eight separate Parent Teacher Associations (PTAs) of the Capitol Hill public elementary schools formed the **Capitol Hill Public Schools Parent Organization** to enable them to jointly address issues of concern to all of the schools in the neighborhood. The first major undertaking of the new, unified group is the **School Libraries Project**, an ambitious effort to renovate the libraries at eight elementary schools: Brent, Maury, Ludlow-Taylor, Payne, Tyler, Watkins, Peabody, and Stuart Hobson. The project was quickly adopted by the **Capitol Hill Community Foundation**, whose 16 years of experience will be applied to mobilizing community and national support. Another early boost occurred when the **Washington Architectural Foundation (WAF)** enthusiastically embraced it as a **WAF Community Design Services** project, bringing the valuable creative skills of its many volunteer architects to the table.

Libraries: A Vital Link to Learning

A number of studies have shown strong causal links between highly functioning school libraries and student achievement. A library can and should be the nerve center of every school. The eight public elementary school libraries included in the project do not even come close to meeting that goal. At two of the schools, the libraries are closed because they have no library staff. Four of the eight have book collections that were last updated in the 1970s. The spaces in which those outdated collections are housed have been described—kindly—as “lackluster.” All lack modern technology, well-stocked core book collections, and a physical environment conducive to learning.

Inspired by a similar, successful effort in New York spearheaded by the **Robin Hood Foundation** [www.robinhood.org/programs], the goal of the School Libraries Project is to transform these eight school libraries into vital learning spaces that will inspire students to learn and explore. It is also seen as a vital first step in revitalizing DC schools and restoring public confidence in the DC public school system. A key element of the Robin Hood Foundation’s own Libraries Initiative was the recruitment of leading New York architects to re-imagine the libraries at 31 public schools. The results are whimsical, fantastical spaces that

have won architecture awards and have become essential, beloved resources to teachers and students.

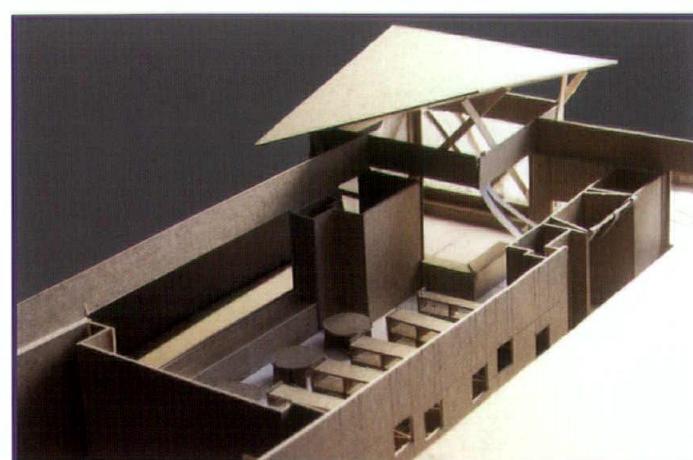
Leveraging Resources

Locally, the coalition of community groups draws inspiration from the successful renovation of the J.O. Wilson Library—also located on Capitol Hill—through the leadership of another community group, the **Friends of the J.O. Wilson Library**. By raising \$200,000, the Friends turned a dark, uninviting space with water-damaged books into a bright, inviting space that boasts art murals and an entirely new collection of books, furniture, and computers.

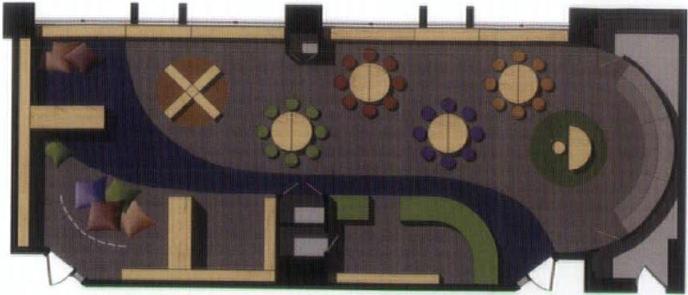
Congress has appropriated \$6 million for DC’s 110 public elementary school libraries, provided that the **DC Public Schools (DCPS)** match those funds in fiscal year 2006. The School Libraries Project coalition hopes to assist DCPS in wisely spending at least part of those funds on the Capitol Hill school libraries. The group also plans to solicit foundation, corporate, and individual contributions to fund each library’s renovation and support their programmatic initiatives, with a total project budget and fundraising goal of \$2 million.



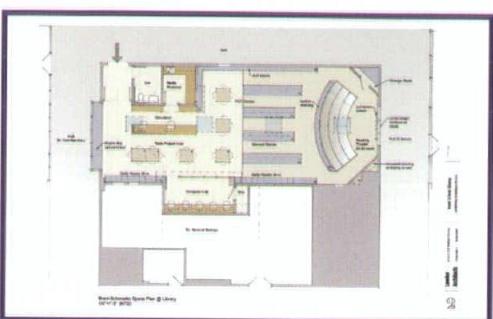
Conceptual axonometric drawing of the Watkins Elementary School library by Bonstra | Haresign Architects.



Conceptual design model of the Maury Elementary School library by Victoria Kiechel Architect.



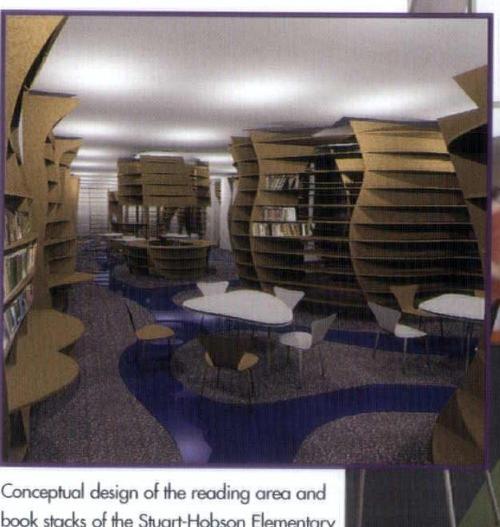
Proposed plan and elevation of the Ludlow-Taylor Elementary School library by Meditch Murphey Architects.



Proposed plan of the Brent Elementary School library by Lawlor Architects.



Conceptual axonometric drawing of the Tyler Elementary School library by Hartman-Cox Architects.



Conceptual design of the reading area and book stacks of the Stuart-Hobson Elementary School library by the Catholic University of America Design Collaborative.

Leveraging Talent

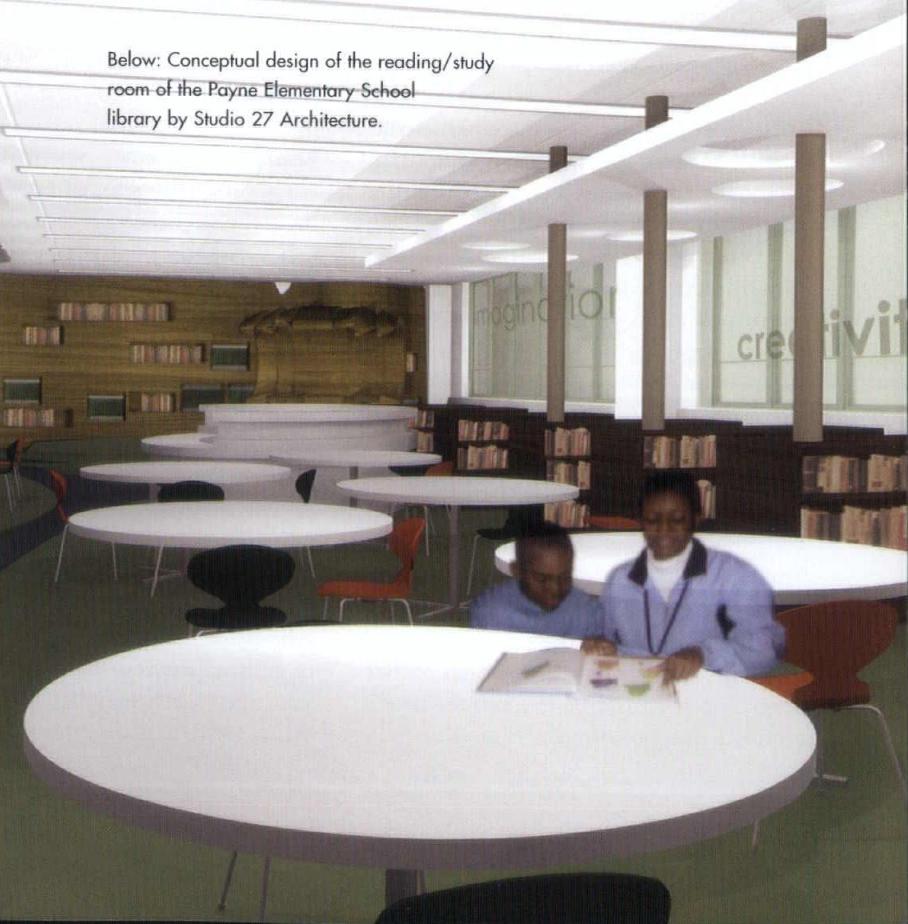
The role of volunteer architects at this critical juncture could not be more important. WAF has recruited eight talented and dedicated architecture firms—all working pro bono—to develop preliminary designs. These early designs become the first physical and visual manifestations of the community's vision for each school library, provide a context for community discussion and design development, and create a tangible reality that can be used for fundraising and for generating wider community and government support.

The design teams of the School Libraries Project are led by **David-Shove Brown, AIA**, principal of the architecture firm **Workshop** and a faculty member at the **School of Architecture, Catholic University of America**. He is supported by eight distinguished architecture firms, one assigned to each school. **Victoria Kiechel Architect** is developing designs for Maury Elementary; **Lawlor Architects** for Brent Elementary; **Studio 27** for Payne Elementary; **Meditch Murphey Architects** for Ludlow-Taylor Elementary; **Hartman-Cox Architects** for Tyler Elementary; **GTM Architects** for Peabody Elementary; **Bonstra | Haresign Architects** for Watkins Elementary; and the **Catholic University of America Design Collaborative (CUAdc)** for Stuart-Hobson Elementary School.

Leaving a Legacy

Beyond their own immediate neighborhood, the people and organizations that make up the School Libraries Project hope that other schools and community groups throughout the District can replicate their initiative. You do not have to be an architect to help. If you would like to be a part of this historic, worthwhile effort, contact **Suzanne Wells** at 202-547-2477, m.godec@att.net, or **Todd Cymrot** at 202-997-3296, todd.cymrot@verizon.net.

Below: Conceptual design of the reading/study room of the Payne Elementary School library by Studio 27 Architecture.



Charles Atherton, FAIA, retired in May 2004 from his position as Secretary of the Commission of Fine Arts, after 44 years with the Commission. On the evening of Thursday, Dec 1, 2005, he was struck by a vehicle on Connecticut Avenue as he was walking home from a restaurant in his beloved Cleveland Park neighborhood. He died several days later. The following is condensed from an interview conducted on the occasion of his retirement that appeared in its original form in the May 2004 issue of AIA/DC News.



In Memoriam: Charles Atherton, FAIA

by Hannah McCann

So you've been here since 1960?

I came to Washington in 1957 with the Navy, and my first office was in a temporary building on the site of what would become the Roosevelt Memorial, so that was quite an introduction to the monumental core of Washington DC. For three years I sat there looking at the Washington Monument, the cherry trees, and that extraordinary landscape, and thought what a wonderful job it would be to be a steward of this extraordinary land. And that's just the way it happened.

A lot of architect friends of mine said, "Gee Charlie, you should be careful, before you know it you'll be hooked. You'll be in that job for the rest of your life." Well, that's true. But I haven't regretted it at all. I think that the opportunity for making contributions is much richer here than it would be in a normal architectural practice. So much of what you

do in your own practice is so client driven. Your client can be misguided but you can't say anything about it. [At the CFA] we have the luxury of looking at things from a different perspective: the perspective of time, of history, of what this city has been and what it's potential is. That's something that a lot of architects don't have the chance to get a hold of.

One of the things that I feel best about my job is that I've always maintained a close personal relationship with the architectural community, even though I'm not a practicing architect. I've always thought that a person in a job like this should not only have an architectural background but should have a ticket to practice; it gives you a certain validity, if you know what I mean. I sense the architects that are coming to the Commission have more respect for [me] as a person who has actually gone through the rigors of getting licensed. They tend to respect you and listen to what you're talking about. I also think the other side of the coin

is that you have more respect for them.

There's a much greater awareness today of architecture than there was 50 years ago. But you pay a price for it. And the price is that there are an awful lot of people who are interested in architecture and, of course, are opinionated about it. That makes the architect's job that much harder. But I don't think the architecture profession has ever been healthier than it is right now. I think it's thriving. There's a wonderful public perception of architecture's role in society that I don't think existed in 1950. Then, most everyday citizens thought that architecture was something beyond their capacity to comment on. Today, everybody, every taxi driver, will tell you what he likes and what he doesn't like.

How has Washington changed in the last 40 years?

Well, [back then] it was a cow town. I don't think anyone would appreciate

it being described that way, but it was certainly primitive. If you were to look at an aerial [photo] of Washington [from that time], you'd see a vast sea of automobiles everywhere. Every place [that has] a building today was a parking lot in the 1950s and 60s.

The city has literally filled out, despite the fact that a lot of people feel that the height limit in this city prohibits urban growth, and that the only way we could really see this city sing commercially and be a great place to live would be to take the lid off the height limit—maybe by degrees, not totally unrestrained, but at least double the [current] height limit. Thank goodness we haven't done that. There is this new sense of urban growth and activity in the city. It's all being done within the old zoning framework. So

Harrisburg today, you can hardly see the capital dome. But in this city, that Capitol dome, it just prevails—and it's got to.

I remember one of the things that Bill Kerr said—he was a member of the Commission when I came on in 1960—that inevitably there will have to be an increase in the height limit, but it should occur in this ring around the old city, that is, beyond Florida Avenue (which used to be called Boundary Street), and that everything within that—the [original] L'Enfant Plan [area] of the city—should be kept low; like a meadow in a forest. It was a lovely metaphor. You have the Capitol dome, and the Washington Monument, the memorials, and a lovely low composition around it, but then you would have a great ring of high buildings

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that's not acting as a wet blanket at all. It's possible to have a vibrant urban fabric and not necessarily raise the height limit to the sky.

I think that the character of the city becomes more and more special over time if we can hang onto this height limit. I think the architectural community has been quite successful in creating something at eye level in this city that you can look at. You go to a big city and you don't see anything much above 20 or 30 feet anyway, unless you're an architect who always goes around with your head in the air looking at stuff. But the average person perceives the city pretty much at eye level. And all this business about creating urban interest by allowing buildings to go higher, I think it's a very spurious argument. It doesn't hold much water, in my view.

On the other hand, I don't think Philadelphia has lost much by allowing the big skyscrapers around City Hall. But we have so much more to lose here than Philadelphia did. When you go to

all around the city. I don't think that's such a bad idea. I think there's a wonderful opportunity for growth outside this ring.

I think we've got to give and take a little bit on this whole business. I hope we can preserve the height limit within this historic bowl of the city where the L'Enfant plan exists. Outside of that, we

very last sentence, "Remember our sons and grandsons are going to do things that would stagger us." And that's the thing that government has to remember: there are new generations coming forth that aren't going to think like we do and will have different values. We've got to accept that as inevitable. We may not like it, but it's going to happen. And some of it's going to happen in our lifetime. It's funny, because I feel I've gotten more liberal in the time that I've been in this office. Primarily because I've seen people that have done just the opposite, gotten stodgier and stodgier. And I don't want to be that way ever; I just think it's awful.

What do you think of security in Washington these days?

For the last 10 years, [the CFA has had its offices] in the National Building Museum. For the 20 years prior to that, we had an extraordinary office on Lafayette Square. It was a window on the world like no other. You could sit in my office and look out on the White House, and you knew when there was a [national] crisis because all the lights would be on in the press corps [area] on the lawn. We had our share of tear gas and a few other things during the 1970s, during Cambodia, during the Vietnam War. The demonstrations, anti Shah of Iran, all of those things gave Lafayette Square a very strong identity: it was the spot to be. Now it's totally dead. They've got snow fences, chain link fences, everything around it. It's worth your life just to go in and feed the pigeons. Thank God our office is not

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should loosen our collars a little bit and breathe a bit easier.

We have a plaque in the office; it pretends to be a quotation from Daniel Burnham. Actually, it's a collection of things he said. My favorite part is the

there anymore. It would just be embarrassing. It just wouldn't work, because we have the public coming into all of these meetings with big crates of models and stuff like that. And you can imagine

the Secret Service; it would just make them crazy. But it was wonderful while it lasted.

Fortress America is what we're coming to. I think it's inevitable that we're going to go through this cycle of creating these defensive perimeters around everything. When you look at the madness that has infected this whole terrorist movement, the price of life is cheap. They don't care about getting killed in the process of destroying something; it's all for their honor. So you [cannot] deter people from inflicting this kind of damage with Jersey barriers. All of these things were fine until about 10 or maybe 20 years ago, when the worst thing that would happen might be a bombing like Oklahoma City. But [physical barriers] are not going to work any more. A lot of what we're doing, I hope can be undone at some point in the future.

I think [Senator Daniel Patrick] Moynihan was very concerned about this toward the end of his life, this sense of being infected by fear. The fact that the Statue of Liberty is closed today to the public, that's just precisely what [terrorists] want us to do: run in fear and close everything down. I don't think we can afford to do that. We have to take a certain amount of risk where we live.

What are you most proud of having done in the last 40 years?

One thing you learn in this job really quickly is that if you have some brilliant idea of your own, the best thing to do is sell it to someone else. Get them to adopt it. I remember David Findley [Chairman of the Commission in 1960] telling me early on—and I've heard every Chairman since say the same thing—"This is the kind of job where you don't stand up and take bows and credit for stuff, if you're smart. For one thing, it immediately offers a target for everyone to shoot at!"

I take a great deal of satisfaction in the Freedom Plaza—not in the design, by any means, because that's not a finished thing at all. And a lot of people have talked about ripping it up and starting over again, which is fine with me. [The important thing is] the notion of having a great space there—an architectural space.

The Pennsylvania Avenue Develop-

ment Commission (PADC) had started in the early 1960s with these grand notions of a huge space at the end of Pennsylvania Avenue. They felt there wasn't anything to counterbalance the importance of the Capitol. So they thought that creating a big civic space at the west end was the solution. And that was fine as far as the idea went, but the big mistake they made was [to go] all the way to 15th Street, and that's where it ran into trouble, because [it would have been] a huge open space next to another huge open space—the Ellipse—and that's not great. That grand scheme began to shrink as the preservation movement began to gain steam in the late 60s and early 70s. The idea for this huge square began to get smaller and smaller and smaller. Finally, in 1973 and 1974, it all but vanished. In fact, it did vanish. They just threw in the towel. Originally, the Willard Hotel was going to be torn down, the Washington Hotel, the National Press Club, the National Theater; I mean, it was a wholesale slaughter. And it would have looked like Red Square; it would have been just terrible.

But there was a need to have some space there; that was very clear. I remember I was over at the Octagon [Museum] one afternoon with Don Myer, who was my assistant for so many years. We were going out the door, looking at Rollins Park, and I said, "How could somebody who planned this city have a beautiful park like that one block from the White House on one side of it, and not do it on the other side?" And we looked at each other, and said, "That's crazy. There has to be something there."

But you go to the Ellicott Plan, and it's beautiful! It's the mirror image of Rollins Park between 18th and 19th Streets.

So we went to Carter Brown [then Chairman of the Commission] and asked, "What's happening on Pennsylvania Avenue?" By that time, Dan Kiley, our great landscape architect, had proposed an allee of trees down Pennsylvania Avenue, with the triangular spaces between the Wilson Building on the south side and the National Theater on the north planted like peach orchards. It was like a forest! No sense of civic space whatsoever. We said, "That's just a cop out. This thing is not the solution."

Carter said, "If you pop up and say that this is the answer, forget it. There are going to be all kinds of people fighting." I said, "Well, look at this: it's in the L'Enfant Plan and the Ellicott Plan." And he said, "Good. Quietly go around and get all the support that you need." So that's just what Don and I did.

It's not a Fine Arts Commission scheme; it's a L'Enfant scheme. All we did was discover it. How the federal government could have gone down this road so far without anybody taking a look at the damn thing, it's incredible when you think about it! [Something] that important, and everybody was just blindly going off in another direction. So I feel very good about that.

I [also] feel I can take some credit [for] the Navy Memorial and the big circular plaza there. It's called Market Square, and this name got everybody thinking in the wrong direction. Everybody wanted to build a rectangle there. I remember having a meeting. It

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But I'm convinced it's in the right place.

So we went back to the office and looked at the L'Enfant Plan. Well, it's very fuzzy. There's a big sort of blob of open space there, but it's not defined at all. It's not really quite clear what he had in mind.

was quite a gathering: the cream of the crop of Navy brass, a pretty intimidating group. They had gone through one scheme after another, all based on squares and rectangles, and hadn't gotten any-

where. Everybody was looking at each other thinking, "What the hell can we do now?" I was looking at this drawing, and I said, "You know, here you've got the Hirshhorn [Museum], which is a circle. You've got this pool, and the National Sculpture Garden; that's a circle, too. The answer is another circle. That's what we ought to do." And everybody sort of

[though] it will always have some emotional pull when you see the context in which those names appear. I remember one of the architects involved, I don't think I ought to mention his name, he was just pondering the whole future of the memorial, and thought, "You know, it very well could be an eloquent thing in the future, when these names don't

It's always going to be frustrating getting things done in this city, and for good reason. The more frustrating and slower the progress is, the less likely it is we're going to make a big blunder.

looked at each other and said, "Well, let's try it." So they did. And that's what [worked]. It sings as a space. It's successful beyond anyone's wildest dreams, not as a memorial to the Navy, but as a civic space. It's full of people.

A lot of people wouldn't agree with me on the World War II Memorial; the jury's still out, you might say. A big question mark there, on public acceptance. But I'm convinced it's in the right place. I don't think it could be any other place.

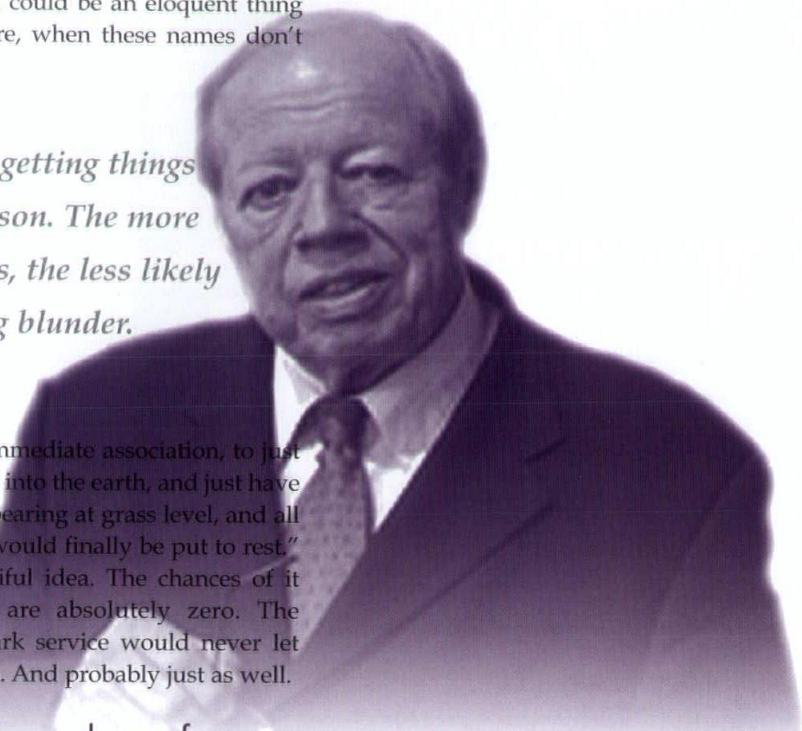
My hope is that it will be a successful memorial. It's going to be totally different from the Korean War Memorial or the Vietnam [Veterans] Memorial. It will not be one that either is steeped in the sense of loss and sacrifice, nor will it be celebratory of the military [or] war. There's none of that kind of drama in this memorial. The excitement of that place is going to be that extraordinary line of history. Look at the Lincoln Memorial, which is, after all, a memorial to the preservation of the union. The WWII Memorial [has the] same kind of repetitive columnar structure representing the states, just like the columns at the Lincoln Memorial. It is a celebration of the union of this country. That was the glorious thing about the Second World War—it brought about a unity in this country that had never existed before.

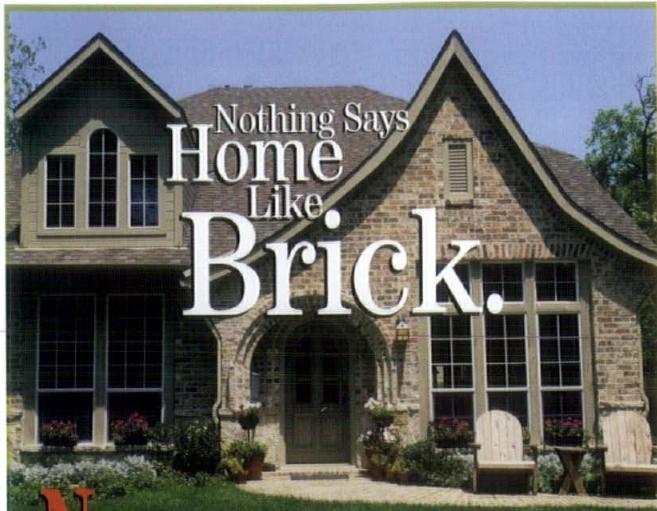
It will be interesting to see what happens to the Vietnam memorial in another 100 years. Those names won't mean anything anymore to people,

have that immediate association, to just bury it back into the earth, and just have the "V" appearing at grass level, and all the names would finally be put to rest." It's a beautiful idea. The chances of it happening are absolutely zero. The National Park service would never let that happen. And probably just as well.

What are your hopes for the future for Washington?

I think the city seems to be very much going in the right direction. It's always going to be frustrating getting things done in this city, and for good reason. The more frustrating and slower the progress is, the less likely it is we're going to make a big blunder. I think the whole character of the city is determined by the kind of government that we have. It's a democratic free society. If we can keep this city growing in a way that reflects the spirit of its origins, we don't need anybody to plan it or anything else; it will evolve in a wonderful way, and I think that's all we have to worry about. We don't need a lot of master planning; we just need one great idea, which is the nature of this country. And if we preserve that, we're in great shape. ¶





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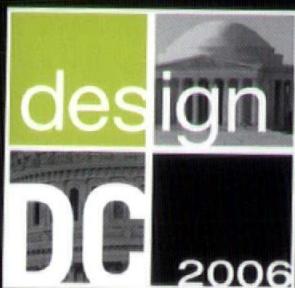
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